RESEARCH COLLECTIONS IN CANADIAN LIBRARIES

II SPECIAL STUDIES

1 theatre resources in canadian collections

by
Heather McCallum
head, theatre section
metropolitan toronto central library

NATIONAL LIBRARY OF CANADA • OTTAWA • 1973

Produced with the support and co-operation of

The Canada Council
National Library of Canada
Metropolitan Toronto Library Board

©
Crown Copyrights reserved

Available by mail from Information Canada, Ottawa,
and at the following Information Canada bookshops:

HALIFAX
1687 Barrington Street

MONTREAL
640 St. Catherine Street West

OTTAWA
171 Slater Street

TORONTO
221 Yonge Street

WINNIPEG
393 Portage Avenue

VANCOUVER
800 Granville Street

or through your bookseller

Price: $1.00 Catalogue No. SN3-2472

Price subject to change without notice

Information Canada
Ottawa, 1973

CONTENTS

Introduction 1
Inventory 5
- I Federal government collections 5
- II Provincial government collections 8
- III University libraries 15
- IV University theatre departments, theatre schools 33
- V Theatre organizations, ballet, opera and theatre companies 39
- VI Public libraries, municipal archives 50
- VII Museums and galleries 60
- VIII Special collections 63
- IX Private collections 68
- X Cinema collections 71

Theatre archives outside Canada 75
Assessment 79
Observations 87
Recommendations 89
Photographs 91
Index 101

INTRODUCTION

The preparation of this report has been undertaken to locate and assess theatre resources in Canadian collections, in order to meet a growing need for such information by librarians, university faculty and scholars, educators, researchers, theatre personnel, students and members of the general public. It is a preliminary study which discusses the nature, variety and importance of theatrical records and which emphasizes the need for co-operation among institutions across Canada and the co-ordination of collecting activity.

The first part of the report provides an inventory of theatre library materials in 114 institutions across Canada: federal and provincial government collections, university and public libraries, regional theatres and theatre schools, museums and galleries, special and private collections. University and public library book collections have not been assessed in detail. The Union Catalogue of Books in the National Library lists titles available in every important book collection in Canada, and the National Library's new survey, "Research Collections in Canadian Libraries, Part I: Universities" will provide figures in each field. The present investigation stresses special collections and strengths, and emphasizes the non-book materials in the field which present widely varying problems of acquisition, processing, care and handling.

Because of the growing interest in theatre as an area of scholarly research, the report is designed to encourage the preservation of materials important to the study of Canadian theatre history. Before general or regional theatre histories can be attempted, the primary source material must be located: photographs, unpublished typescripts, newspaper reviews, account books, diaries, prompt books, etc. The serious shortage of material and fragmentation of resources in certain categories emphasize the need for a greater recognition of the problems involved and the amount of work to be done. The second part of the report contains an assessment of the resources with recommendations for co-operation.

Early in 1971, a questionnaire requesting general information on theatre holdings was sent to over 300 libraries and collections across Canada, in order to inform them of the survey and to pinpoint relevant material.

The replies provided an indication of the material available in a variety of collections and visits were subsequently paid to most of them.

The resources of secondary schools and community colleges have not been discussed. Books and related materials designed to support the teaching programmes in English, theatre arts, cinema, television and radio are acquired by these institutions in varying degrees if not always in reasonable proportion to student requirements. The librarians of the recently established community colleges are still trying to achieve a desirable level in terms of the curriculum and all recognize that their collections must grow.

For the purpose of this report, theatre resources include book and non-book material in the performing arts: books, periodicals, phonograph records, microfilm, tapes, slides, in addition to ephemeral material such as playbills, programmes, posters, typescripts, engravings, manuscripts, etc.

Music, collections of films, and aspects of radio and television not directly associated with performing arts have been excluded. A number of publications locate Canadian music collections and a directory of music library resources is contemplated. A few important music collections have been included because of their opera material.

Cinema material has been discussed in a category on its own since a number of special collections exist. Institutions and collections are arranged alphabetically by province and city within the following categories:

I Federal government collections
II Provincial government collections
III University libraries
IV University theatre departments, theatre schools
V Theatre organizations, ballet, opera and theatre companies
VI Public libraries, municipal archives
VII Museums and galleries
VIII Special collections
IX Private collections
X Cinema collections

This study has been made possible by considerable assistance from three Canadian institutions: The Canada Council who gave generous financial support, the National Library who offered to publish the report and who provided research assistance, and the Metropolitan Toronto Library Board who contributed financial support, released me from my regular duties as Head of the Theatre Section, and made an office available. I should like to express my sincere appreciation and thanks to them and to the hundreds of individuals in libraries, regional theatres and other institutions across the country who took the trouble to reply to the questionnaire concerning their theatre material. The

greatest interest, co-operation, enthusiasm and hospitality has been received from the individuals in charge of collections visited across Canada, and one of the greatest pleasures of the work has been to locate a variety of materials, information on which has never before been collected or publicized. I should particularly like to thank Mrs. Jean Laundy whose constant encouragement and invaluable assistance with the questionnaire, research on and visits to a number of the collections, and preparation of the index have been of the greatest value. I would welcome any comments, additions and corrections.

Heather McCallum

INVENTORY

I FEDERAL GOVERNMENT COLLECTIONS

1. National Library of Canada, 395 Wellington Street, Ottawa

The National Library's book selection policy includes the performing arts as a category for active purchase, to support the interest generated by the National Arts Centre activities and to build up the collection from the basic Beta Sigma Phi gift of theatre books in 1967. The book collection in the performing arts consists of about 2,500 volumes, with its largest areas those of costume, various aspects of the theatre, and the dance. Both English and French theatre are well represented in accordance with National Library policy. In addition, several thousand play titles, including the complete works of all major dramatists, emphasize English and French drama, with good collections of Shakespeare, Shaw, Molière, and Racine. Both new and out of print titles are acquired regularly despite limited funds. The collection of periodicals is growing and over 60 titles are currently received.

No firm acquisition policy has been established for non-book materials in the performing arts such as theatre programmes, but there is an interesting collection of Quebec theatre and music programmes in six volumes (including Montreal, Trois Rivières, Ste. Thérèse) dating from 1906 to 1943, and a collection of Hart House Theatre programmes dating from 1919 to 1936.

More than 250 play scripts from which the Dominion Drama Festival produced its "Canadian Full Length Plays in English" (two volumes, 1964-66) are deposited with the National Library. The list of plays is a haphazard one, dependent on playwrights who submitted manuscripts, but it does include a number of unpublished plays by such dramatists as Joseph Schull, Adele Wiseman, Wilfred Watson, Mavor Moore, Donald Harron, Patricia Joudry, John Coulter and Arthur Murphy.

2. Public Archives of Canada, 395 Wellington Street, Ottawa

The Public Archives defines its role as that of a research institution which is responsible for acquiring all significant documents relating to the development of Canada. Material documenting Canadian theatre history is not extensive, although a number of interesting collections are housed here, and staff are now actively soliciting theatre records from Canadians of national importance.

The Library has an interesting bound volume of programmes for plays presented at Government House, Ottawa (1872-78) and a small collection of programmes for Ottawa productions: the Schubert Club (1895-1901), Earl Grey Musical and Dramatic Trophy Competition (1910, 1912), Canadian Repertory Theatre (1954-55) and the Ottawa Symphony Orchestra (1912-19).

The Manuscript Division houses the records of the Dominion Drama Festival which are officially received by the Public Archives and deposited every five years. These records go back to the year of its founding, 1932, and include correspondence, minutes and reports, accounting records, national and regional programmes and newspaper clippings, directors' files and scrapbooks, up to 1967. Also with the DDF papers are microfilmed scrapbooks from 1906 to the 1960s containing programmes, correspondence, newspaper clippings from Brockville Theatre Guild, Earl Grey Musical and Dramatic Trophy Competition, Ottawa Drama League, Ottawa Little Theatre, Windsor Theatre Guild, Winnipeg Little Theatre, British Columbia Drama Association, Montreal Amateur Theatre and Toronto Masquers. Microfilmed records from theatre groups such as these will continue to be deposited and a large quantity of tapes of reminiscences by theatre personalities across the country will eventually be included in the collection.

There are 24 radio scripts by Merrill Denison for a historical drama series, "The Romance of Canada," which was produced by Tyrone Guthrie and broadcast by the radio department of the Canadian National Railways in 1931-32.

A quantity of the *Vida Peene Papers* from 1961-70 are now housed with the Manuscript Division: correspondence and information sheets concerning the Dominion Drama Festival and its publication, "Canadian Full Length Plays in English" (1964-66), printed minutes relating to the DDF and Canadian Opera Association, newspaper clippings and programmes.

The recently donated *Edgar Stone Papers* include material from 1915-49: correspondence and letters of appreciation concerning his association with the CBC, the 1934 Toronto Centennial Pageant and, in addition, documents relating to his important work for Hart House Theatre in the 1920s and 1930s: programmes, newspaper clippings and production photographs. Seven prompt books for productions of "Peer Gynt", "The Dragon", "The Private Secretary", "Pomander Walk", "Cradle Song", "Faust", "The Wizard of Oz", directed by Mr. Stone for Hart House Theatre and the University Alumnae Dramatic Club, are a valuable part of the collection.

The *Alvin J. Shaw Papers* consist of microfilm of 29 scrapbooks of clippings, playbills and correspondence compiled by Mr. Shaw, a past president of the DDF.

The Picture Division has recently added over 2,000 DDF photographs to its collection, transferred from the Manuscript Division which houses the bulk of the DDF material.

The *Centennial Commission Collection* includes several thousand black and white and colour photographs of performing arts events during Canada's 1967 Centennial Year celebrations.

The *Gideon Bachman Collection* consists of some 3,000 film stills of Hollywood productions of the 1930s and 1940s.

There is a series of 11 watercolours by J.C. Clarke representing the characters in the charade "Box and Cox" performed at the Halifax barracks in 1854.

Photographs, in various collections, taken between the 1860s and the 1940s show stage productions at Rideau Hall in the 1890s, actors of the Klondike Gold Rush era in the Yukon, 1898-1910, some photographs of Canadian actors and actresses, 1880-1920, and military shows of both World Wars, including productions of The Dumbells.

II PROVINCIAL GOVERNMENT COLLECTIONS

ARCHIVES, LIBRARIES

ALBERTA

3. Glenbow-Alberta Institute, 902 Eleventh Avenue S.W., Calgary

The Archives are a well-organized repository of unpublished documents on Western Canada: personal and business papers, diaries, photographs, microfilm, tape recordings, films.

There is a considerable collection of material on the Chautauqua movement in Canada, consisting of correspondence, contracts, play-scripts, reminiscences, programmes and posters from 1918 to 1932. Chautauqua was a novel and educational form of entertainment originating in the United States in the late 1800s, which began in Western Canada in 1917. It played an important part in the cultural life of people living on farms and in towns across the prairies, and programmes included lectures, scientific demonstrations, choral and musical groups and plays.

There is one scrapbook of clippings for stage and musical productions at the Grand Theatre, Calgary between 1919 and 1924, compiled by Jacob Bell Barron.

Dr. Betty Mitchell's papers have recently been deposited with the Archives. Covering the 40 years between 1928 and 1968, they contain principally the records of the theatre group, Workshop 14, between 1944 and 1968: photographs, newspaper clippings, programmes, scrapbooks, prompt books and music scores. In addition, there is material on early Calgary drama groups (1929-36), Western Canada High School drama papers (1939-50), Alberta and Dominion Drama Festivals (1930-54) and an interview taped with Dr. Mitchell in 1971.

A collection of 150 film posters and handbills for Blairmore and Coleman, Alberta, c1937-38, is deposited with the Archives, and advertises such features as "Jezebel", "In Old Chicago", "Prisoner of Zenda", "Garden of Allah", "Having Wonderful Time".

Alberta Theatre Association correspondence, bulletins and miscellaneous papers, 1943-48, are included in the Archives collection.

Theatre Calgary has arranged to deposit its records (prompt books, programmes, posters, photographs, etc.) with the Archives. They include, for example, documentation on their 1970 musical, "You Two Stay Here, the Rest Come with Me" (drafts of the play, final script, accompanying music, newspaper clippings, programme, poster, photographs, notes on early Calgary history), as well as programmes and press releases relating to other productions.

There is a small collection of 21 photographs of Calgary theatre groups and buildings, c1893-1920, including Hull's Opera House, Lyric Theatre, Empire Theatre.

4. Provincial Museum and Archives of Alberta, 12845-102nd Avenue, Edmonton

The Archives house the important *Ernest Brown Photograph Collection* which consists of 70,000 negatives of Alberta subjects, principally Edmonton, for the years 1890-1914. Among them are 75 photographs of Edmonton theatre productions, principally amateur, including such popular successes as "Our Regiment" (1901), "The Confederate Spy" (1904), "My Friend from India" (1904), "Chimes of Normandy" (1903) and "The Adventures of Miss Brown" (1899). There are photographs of Edmonton theatres such as Robertson Hall, Thistle Rink, Orpheum Theatre, Empire Theatre, Pantages Theatre, Dominion Theatre. In addition, there is a taped interview and one microfilmed scrapbook belonging to Mr. Fred Doucet, an actor in the 1920s, and 65 assorted programmes of Edmonton productions between 1920 and 1940.

BRITISH COLUMBIA

5. Provincial Archives, Victoria

The history of theatre in British Columbia has always been part of the Archives' acquisition policy, but because of staff shortages there is no special emphasis. The collection consists principally of nineteenth century playbills and later theatre programmes and is uncatalogued for the most part, but it includes some specially noteworthy items. There are 50 theatre and opera playbills for the years 1859-1900, including nine silk playbills for the Victoria Theatre, Theatre Royal and Colonial Theatre between 1859 and 1873; a handwritten cast list for a play produced on board HMS President, 1855; a manuscript programme for an amateur production of "The Rivals" in Victoria, 1857; five handwritten parts for plays produced at the Theatre Royal, Barkerville, 1869-70, and an 1866 playbill.

There is an excellent index to British Columbia newspapers, principally "The Colonist". It contains over 3,500 indexed items on various aspects of theatre in Victoria, Vancouver, New Westminster and Barkerville between 1858 and 1900, with some entries after 1900.

In addition, there are approximately 200 files of twentieth century theatre, ballet, music and opera programmes and souvenir books. They include programmes for the Pantages Theatre, Victoria Opera House and Empress Theatre which housed such touring companies as Sir John Martin-Harvey and the Stratford-upon-Avon Company in the 1920s. Later programmes are for the Canadian Players, Dominion Drama Festival, British Columbia drama festivals, Victoria Players Guild, Victoria Little Theatre, Players Club of British Columbia, as well as for Vancouver productions.

There are approximately 70 photographs for local opera and Gilbert and Sullivan productions between 1885 and 1900.

MANITOBA

6. Provincial Library and Archives, 257 Legislative Building, Winnipeg

No institution in Winnipeg has taken the responsibility for collecting early theatre documents for the province. The material in the Provincial Archives has been described as a "small and rather episodic collection of programmes, photographs and miscellaneous documents going back to the 1870s." It includes a few programmes for the Garrison Theatre (1873), the Winnipeg Literary and Dramatic Association (1877), the Walker Theatre (1907-19) and the Winnipeg Players Guild (1934). There are two scrapbooks of clippings, programmes, correspondence and photographs for the Manitoba Drama League and Community Players of Winnipeg (1924-36). There are also over 100 photographs: the Winnipeg Opera House, Princess Opera House, Pantages Theatre, Walker Theatre (1886-1959) and Winnipeg theatre groups between 1877 and 1928, including the Winnipeg Operatic Society (1895) and the Winnipeg Stock Company (1910).

The Provincial Library has a copy of a Canadian four-act burlesque of grand opera, George Broughall's "The Tricky Troubadour", which played Winnipeg's Princess Opera House in the autumn of 1886.

NEW BRUNSWICK

7. Provincial Archives, Fredericton

The Archives contain records of entertainment tax levied by the province from 1918 to the late 1940s: correspondence and other papers in connection with this tax, including the names and itineraries of various theatrical companies and the audience attendance. The majority of these files concern cinemas, films shown and attendances, and the process of censorship.

8. The New Brunswick Museum, 277 Douglas Avenue, Saint John

Department of Canadian History. Archives

The Museum has fulfilled some archival functions since 1929, and has a very fine collection of over 400 Saint John playbills from the last half of the nineteenth century. At that time the city had at least nine active theatres offering concerts and theatre performances by both touring companies and local groups. The earliest playbill in the collection is for a production at the Saint John Theatre in 1817 ("Tekeli: or The Siege of Montgatz"). There are over 100 playbills for the Mechanics Institute from 1842 to the 1890s including concerts, minstrels, tableaux and panoramas; almost 100 playbills for the Dramatic Lyceum from 1866 to 1871 recording the successes of the day ("Ticket of Leave Man", "Lady of Lyons", "London Assurance", "The Octoroon", "Lost in London", "Virginius", "Black-eyed Susan"); seven playbills for the Academy of Music from the first year 1872 to 1877 when the theatre burned; 19 programmes for the Saint John Opera House from its first year 1891 to 1904, two scrapbooks containing Opera House programmes (1893-1914), and two volumes of Opera House box office listings for 1896 and 1901-02; 13 programmes for the Imperial Theatre between 1913 and 1927, including Sir John Martin-Harvey in "The Burgomaster of Stilemonde" in 1921, and The Dumbells in 1921 and 1922.

In addition, there are two prompt books ("As You Like It", "Virginius") which belonged to the American actor Edmund Breese (1871-1936) who appeared in Saint John. There are also 14 glass slides, c1930, for advertisements in early Saint John movie houses.

NOVA SCOTIA

9. Public Archives of Nova Scotia, Halifax

A small scattered collection of material in the Archives fails to give a good picture of theatre activity in the province. It is a particular disappointment that the early Halifax stage, with its active tradition dating from the late eighteenth century, is so little documented. Several scrapbooks and files bring together a quantity of programmes for the Halifax Academy of Music and productions at this theatre are well covered for the years 1877-1912; two Cox scrapbooks include a large number of programmes for the years 1877-95. The Walsh scrapbook contains a few Halifax playbills for the 1840s, including the New York

Circus and Parker's Ethiopian Opera Troupe. There is a handwritten list of subscribers to the Garrison Theatre, Halifax, in 1856. Incomplete manuscript parts exist for the opera "Prince Tommy", composed by Rupert Greenwood and William Delaney, and performed at the Academy of Music in 1898.

A miscellaneous file of recent theatre programmes includes the London Theatre Company, Neptune Theatre, Atlantic Playhouse and Theatre Arts Guild, and there are a number of scrapbooks covering the activities of the Dominion Drama Festival's Maritime region in the 1950s and 1960s.

ONTARIO

10. Department of Public Records and Archives, Parliament Buildings, 14 Queen's Park Crescent, Toronto

Theatre material in Ontario's provincial archives is not extensive, but there are a number of interesting items.

The typescript memoirs of S.R.G. Penson (1873-1903) include a 15-page description of his job as scene painter for the Royal Opera House, Grand Opera House and the Exhibition in Toronto.

The *William Kingsford Papers* contain 60 playbills for Toronto's Grand Opera House, Toronto Opera House, Royal Opera House and Royal Lyceum, 1864-88. One 1846 playbill for the Lyceum Theatre in Toronto features the Sheridan Knowles Company in "The Hunchback".

There are a few theatre programmes for small Ontario centres such as Schomberg, Deseronto, Richmond Hill and Prescott, c1880.

The diaries of Fanny Morton Chadwick, a Toronto resident, contain comments on plays seen in Toronto, 1892-1904. She also wrote and saw produced her own dramas.

The *Picture Collection* has a small collection of photographs, c1900, of amateur theatre groups in St. Catharines and Port Hope, and theatre buildings such as the Brighton Opera House, Allen Theatre in Peterborough, Massey Hall in Toronto, London Music Hall, London Grand Opera House.

QUEBEC

11. Archives du Québec, Department of Cultural Affairs, Quebec

Quebec theatre is well documented in the Archives and, with the material in the New Brunswick Museum, constitutes the richest holdings of all provincial government collections.

There are 1,200 programmes for Quebec City theatres between 1871 and 1967: 500 programmes for the earliest period, 1871-1910, including dramatic evenings at the Collège de Lévis, Academy of Music, Varietés Club, and Helena Modjeska at the Auditorium (1906). Two hundred of these programmes document productions at the Théâtre populaire de Québec between 1906 and 1910. There are 350 programmes between 1911 and 1929, including the Théâtre National, Théâtre Princesse, Théâtre Imperial, and the appearance of Pavlova at the Auditorium (1921), as well as 25 box office statements for the Auditorium, 1922-23. A smaller collection of 150 programmes covers the years 1930-67 and is principally for touring companies such as the Ballets Joos, Marie Bell and Edwige Feuillère.

As important as the original programmes are detailed typewritten transcripts of theatre advertisements and articles principally from the "Quebec Mercury" between 1792 and 1872. There are very full records for such theatres as the Salle Jacques Cartier, Tara Hall, Théâtre Champlain, Circus Royal, Théâtre St. Louis, Theatre Royal, Royal Olympic Hall, Music Hall.

12. La Bibliothèque nationale du Québec, 1700 St. Denis Street, Montreal

The Bibliothèque nationale du Québec was established in 1968, its book collection based on that of the Bibliothèque Saint-Sulpice which had existed since 1844. The main emphasis is on French language material from Canada, and there are many rare and important volumes. As a legal deposit collection, it regularly acquires all books, periodicals, etc. published in Quebec. Theatre and drama titles constitute only a small part of the general collection, between 3,000 and 4,000 titles, with strength in French Canadian, French and English drama.

13. La Bibliothèque nationale du Québec, Le Département des Manuscrits, 4499 Esplanade Avenue, Montreal

The Manuscript Department contains a number of interesting theatre items and continues to build up its collections. Actor Henri Poitras' collection of almost 2,000 French plays, operas and operettas includes published texts, manuscripts and typescripts ranging from 1839 to 1947. The majority are by dramatists such as Bourdet, Labiche, Courteline and Guitry; approximately 100 are by Canadian playwrights. There are 275 prompt copies of French operas and operettas produced in France. An inventory of the plays is available. There is a collection of 250 original manuscripts and typescripts for the numerous theatre and television dramas of Marcel Dubé. It includes various versions of such plays as "Zone", "Un simple soldat", "Florence", Temps des lilas", and 68 scripts for a 1960 television series, "La Côte de Sable".

The *Papiers Sénécal* consist of several hundred typescript prompt copies of plays from French Canada dating from the 1920s.

There are 40 opera librettos dating from 1894 to 1913, either published in Quebec or overprinted for the Canadian Associated Opera Company and the Montreal Opera Company. An earlier libretto, "La dame blonde", had its Montreal premiere at the Theatre Royal in 1878.

One playbill records Edmund Kean's performance at Montreal's Theatre Royal in 1826 in "Town and Country". Otherwise, the extensive programme collection dates from the late nineteenth and early twentieth centuries, and is loosely divided by type and theatre and stored in 35 boxes. It includes about 200 programmes for Le Cercle littéraire de Ville Marie from the group's inception in 1885 to 1911; programmes for Sarah Bernhardt's Montreal visits; 100 programmes for Montreal variety theatres around 1900; five bound volumes of programmes for Le Théâtre des Nouveautés, Montreal, 1902-07; two volumes of programmes for Le Théâtre National, 1929-30, one volume for Le Théâtre Arlequin, 1930.

In addition, there are programmes for Gratien Gélinas, Le Monument national (50), La Comédie-Canadienne (40), touring companies in Montreal (50), Les Compagnons de St. Laurent (25), His Majesty's Theatre (25), Théâtre Orpheum, 1924-25 (25), an almost complete collection for Le Théâtre du Nouveau Monde, Théâtre de l'Estoc in the 1960s (75), and a scattered collection from other Montreal theatres, concerts, operas, cinema and ballets.

Posters are now regularly received on deposit, and there is a collection of over 500 from Montreal theatre, ballet, dance and cinema events in the 1960s.

For Le Département de Documentation Cinématographique, La Bibliothèque nationale du Québec, see entry 149.

SASKATCHEWAN

14. Saskatchewan Archives Board, University of Saskatchewan, Regina Campus, Regina

Theatre holdings are limited, but include the following amateur drama material: Regina Little Theatre Society minutes, financial statements, scrapbooks, programmes, clippings, photographs, publications from 1922-66; Saskatchewan Drama League correspondence, scrapbooks, programmes, membership lists, regulations, publications from 1933-46; Saskatchewan Guild of Drama Adjudicators correspondence, constitution and by-laws, minutes, account books from 1959-64; and 25 photographs of Regina amateur theatre groups and buildings, 1901-65.

III UNIVERSITY LIBRARIES

ALBERTA

15. University of Calgary, Calgary. Library

It is University policy to build up specialized collections in the Main Library and avoid departmental libraries, so that despite a flourishing Department of Drama, books and periodicals in the performing arts are found in three divisions of the Main Library: drama in Humanities, theatre in Fine Arts and costume and dance in Social Sciences.

The *Austrian Collection*, acquired in 1966, consists of over 4,500 volumes on Austrian history, fine arts, theatre, music and literature, chiefly nineteenth and early twentieth centuries. It is particularly strong in the works of literary figures such as Franz Grillparzer, Hugo von Hofmannsthal, Hermann Bahr, Otto Brahm and Max Reinhardt, as well as individual biographies of Austrian actors such as Josef Kainz and important titles on the theatre in Vienna.

The *Goethe Collection* is made up of 1,200 volumes, including many collected works, early editions, critical works and the "Goethe Jahrbuch" from 1880-1966.

The *Richard Wagner Collection* includes 750 volumes of texts and critical works, including the "Bayreuther Blätter", 1878-1918.

The Library has recently acquired an interesting collection of French plays of the eighteenth and nineteenth centuries. Of the 275 volumes, there are over 100 volumes of original editions of plays from 1760 to the 1830s.

16. University of Alberta, Edmonton. Cameron Library

One of the largest theatre book collections in any Canadian university library is found in Edmonton. There are a number of important titles on the English, French and German stage, good runs of English, French, American and German theatre periodicals, and a wide selection of material in foreign languages. There is, however, evidence of spotty purchasing due to heavy department buying and a lack of liaison with Library staff.

The following material is housed in the Library's Rare Book Room.

The University possesses one of the important Canadian drama collections in the country, over 1,000 volumes of English and French language plays.

There is a collection of 4,600 Vienna theatre playbills and programmes for the years 1818 to 1946 which includes many for the Theater an der Wien (1818-99), the Burgtheater (1876-1942), the Operntheater (1870-1938) and an interesting full run for the Staatsoper for the years 1937-45.

Two hundred and thirty playbills document the work of the Frankfurt Nationaltheater between 1801 and 1832.

Over 125 playbills for important London theatres, Haymarket, Drury Lane, Covent Garden and Sadler's Wells, 1812-1900, include those for Sarah Siddons' last performance at Covent Garden (1812), William Charles Macready, Edmund Kean, Charles Kean, the Kembles, Frederick Lemaitre, Samuel Phelps and Joseph Grimaldi. There are over 60 playbills for the Lyceum Theatre, 1863-1900.

There is a collection of photostat and microfilm copies of the work of the dramatist Georg Kaiser: his published works, critical literature, as well as manuscript and documentary material. The originals are held in the Georg-Kaiser-Archiv, Akademie der Künste, Berlin.

Two photograph albums, c1865-70, consist of almost 400 identified carte-de-visite photographs of French actors and actresses, singers and dancers.

Twenty-nine posters for the Art et action movement in Paris, c1926, include designs by Louise Autant-Lara.

In the *Alberta Folklore and Local History Collection,* there are plays and radio scripts by Robert Gard (some produced by the CBC) and Gwen Pharis Ringwood (including "Stampede" produced at Banff School of Fine Arts, Calgary and Edmonton) and radio scripts by Dela Foss.

BRITISH COLUMBIA

17. University of British Columbia, Vancouver

The Main Library contains a fair sized collection of theatre titles and a good selection of periodicals, although many are incomplete runs. It is particularly strong in English drama and Shakespeare (including four Shakespeare Folios on permanent loan from the Folger Library in

Washington). The theatre collection is not as strong as it might be despite an active Department of Theatre.

The Fine Arts Division, begun in 1948, includes dance and some theatre architecture titles only; otherwise its strengths from the theatre point of view are in good collections of costume and furniture titles. The Division possesses a rare fête book of 1641 which documents the entry of the Cardinal-Infant of Spain into Antwerp in 1635 and which contains decorations (paintings, triumphal arches, stages) designed by Rubens and engraved by Theodoor van Thulden. There is a collection of over 2,000 theatre programmes, about half of which are Canadian, from 1910-1960s. They include the Orpheum Theatre, Vancouver International Festival, Queen Elizabeth Theatre and ballet souvenir books. They are uncatalogued and only broadly arranged by category and theatre, and could be better used either through a policy of regular acquisition or deposited with an institution which would service them more readily.

Special Collections Division: the University Archives receive a variety of University records, but at the present time there is no policy for retaining programmes of the University's performing arts activities.

The Extension Department houses a playreading collection of 10,000 titles which is used by 67 member-groups throughout the province. They also have over 300 British Columbia plays in typescript, a collection begun in 1955 as part of the University's Creative Writing Department; acquisition is now restricted to produced plays and those with special merit.

18. University of Victoria, Victoria. McPherson Library

The Library contains a well balanced collection of 10,000 titles in the performing arts which backs up the University's comprehensive programme in theatre arts.

The Special Collections Division includes the following interesting items, but many are uncatalogued.

The Anglo-Irish Collection consists chiefly of books in the Yeats Memorial Collection, given to the University by Robin Skelton.

There is a small collection on George Bernard Shaw, consisting of nine letters (including two in shorthand) between 1887 and 1934, an unpublished typescript designed as original prefatory material for the published volume of the Shaw-Terry letters, and business correspondence concerning their publication (1929-32).

There is a collection of 100 programmes and reviews of the work of Mrs. Patrick Campbell between 1892 and 1912, including seasons at London theatres under her management, a number of letters and 30 cabinet photographs in various roles.

The collection of Jack Yeats' letters and sketches includes a sketchbook of five of his drawings for W.B. Yeats' play, "La La Noo", first produced at the Abbey Theatre in 1942.

A scrapbook contains 17 of the original woodcuts of Edward Gordon Craig done between 1907 and 1920 and compiled by Claude Lovat Fraser.

There is a typescript of an unpublished, unproduced play by Harold Pinter, "Langrische, Go Down", based on a novel by Aidan Higgins and part of the Higgins material held by the University.

MANITOBA

19. University of Manitoba, Winnipeg. Elizabeth Dafoe Library

Special Collections include the microfilm of a scrapbook compiled by actress-director-producer Nancy Pyper covering her work in Winnipeg with the Community Players and the University of Manitoba in the 1930s.

The University Archives retain some of the papers of Dean John A. Russell (1907-66) of the Faculty of Architecture. They relate to his courses in stage design and his work for the Theatre Division in the Department of Adult Education in the 1930s.

NEW BRUNSWICK

20. University of New Brunswick, Fredericton. Harriet Irving Library

A few items only in Archives and Special Collections concern the theatre. There are 72 Fredericton theatre and concert programmes (1886-90), principally for City Hall and Lee's Opera House, programmes and newspaper clippings for The Playhouse (Fredericton) from 1961, and 40 English Canadian play titles (before 1933) in the Hathaway Collection of Canadian Literature.

21. Mount Allison University, Sackville. Ralph Pickard Bell Library

The R.C. Archibald scrapbooks in the Archives contain theatre and concert programmes (1890-1910) for European centres such as Berlin, Brussels, Paris and Strasbourg, as well as California and Chicago. They include programmes for a concert tour of the Maritimes in 1893-94.

NOVA SCOTIA

22. Dalhousie University, Halifax. Killam Memorial Library

The Library has an excellent book and periodical collection in the performing arts, with particular strength in British and American theatre.

In an arrangement almost unique in Canada, the University Archives house the archives of Halifax's Neptune Theatre. A record of productions since 1963, the theatre's first year, is housed there, and includes programmes, press releases, posters, production photographs, newspaper clippings, slides, prompt copies, minutes of board and executive meetings, constitution and by-laws, plans, set and costume designs, models and property sketches.

In addition, there are set designs for two productions by Donald McKay at the Nova Scotia Festival of the Arts at Tatamagouche in 1956 ("Overlaid", "Sam Slick at Pugwash Inn"), 10 costume sketches for a Theatre Arts Guild production of "Cinderella" and a 1929 interior photograph of the Majestic Theatre, Halifax.

23. Acadia University, Wolfville. Vaughan Memorial Library

The University Archives retain programmes and posters for the University's fine arts programme including student productions and visiting artists. There are also the business records and papers of the Acadia Dramatic Society, 1930-53.

ONTARIO

24. University of Guelph, Guelph. McLaughlin Library

The Edward Johnson Music Foundation has retained all printed material on the Guelph Spring Festival from 1967: programmes, posters, brochures, reviews, news bulletins, photographs, exhibition catalogues, and a scrapbook of letters from honorary patrons and original supporters. In addition, there is the record of the first festivals, 1929-31: programmes, reviews, account books, correspondence and taped reminiscences, as well as a scrapbook of programmes, reviews and photographs of Edward Johnson's Guelph concerts.

25. McMaster University, Hamilton. Mills Memorial Library

The bulk of the rare books collection in the Division of Archives and Special Collections is formed by its eighteenth century works, and

English dramatists are well represented: Ben Jonson, James Shirley, Arthur Murphy, Colley Cibber, Richard Brinsley Sheridan, Thomas Holcroft, John O'Keefe. The Barry Brown collection includes a good selection of seventeenth century French drama: Molière, Corneille, Racine, Montfleury.

The Anglo-Irish Collection of works by Irishmen and about Ireland contains the works of dramatists such as Sean O'Casey, J.M. Synge, W.B. Yeats, Lady Gregory, James Joyce and Samuel Beckett.

A variety of material on the Nobel prize winner Samuel Beckett was acquired in 1969: 300 volumes of his writings (plays, poetry, novels, magazine contributions, essays, radio scripts), chiefly in English but also in a number of European translations; 250 critical works, periodical and newspaper reviews of his writings and play productions; tapes and recordings of his plays; a manuscript of a radio play; correspondence with editors of the journal "Merlin"; several personal letters and a photograph.

The John Coulter papers cover the author's writing career of 50 years in Ireland, London, the United States and Canada. There is correspondence with such personalities as Bernard Shaw, Tyrone Guthrie, Michel Saint-Denis, Healey Willan, W.B. Yeats, Lennox Robinson and others of Dublin's Abbey Theatre. There are 20 plays for stage, radio and television, and two operas; in many cases, these include the original notes and working papers, drafts, revisions, final script, and first editions of the published plays. There is a collection of photographs, posters, programmes and recordings from various productions of the plays. In addition, there are essays, fiction, magazine and newspaper articles, reviews and dramatic criticism, papers and addresses concerning his support for a Canadian arts council.

Papers of the Toronto playwright Jack Winter (1958-69) include manuscripts, typescripts and revisions, notes and research materials for 23 stage and radio plays. Many of the stage plays were first produced by Toronto Workshop Productions: "Hey, Rube! ", "And They'll Make Peace", "The Mechanic", "Woyzeck", "Before Compiegne", "The Golem of Venice". There are poems produced between 1958 and 1961, CBC talks and material, newspaper and magazine reviews, as well as correspondence, reports and minutes of meetings concerning the establishment of York University's theatre programme and auditorium.

Several thousand original Canadian Broadcasting Corporation radio and television scripts submitted to the CBC for performance go back to the 1940s and include the important "CBC Stage" series.

26. Queen's University, Kingston. Douglas Library

A substantial collection of material exists in the University Archives for the Grand Opera House in Kingston between 1899 and 1919: legal documents, minute books, lists of shareholders, accounts and miscellaneous papers. It includes correspondence with Ambrose Small, the theatre magnate who managed both the Toronto Opera House and the Grand Opera House in Toronto, and who eventually controlled a chain of Canadian theatres including the Grand Opera House, Kingston.

The Lorne Pierce Collection of Canadian manuscripts contains little dramatic literature, but there are ten manuscripts and typescripts of plays by William Wilfred Campbell from around the turn of the century, some of which were subsequently published. There are manuscript copies of "The Brockenfiend", "Daulac", "Hildebrand", "Morning", and typescript copies of "The Admiral's Daughter", "The Heir of Linne", "The Prince of Montelli", "Sanio".

Among the extensive Merrill Denison papers, still being catalogued, are manuscripts and typescripts for a number of his plays and radio scripts. They include the 24 scripts for "The Romance of Canada" radio series (1931-32), sponsored by the Canadian National Railways and directed by Tyrone Guthrie who came to Canada for this purpose.

Twelve scrapbooks for the years 1894-1906 include programmes, photographs and reviews for American and British productions with stars such as Mrs. Fiske, Julia Marlowe, Maude Adams, Vesta Tilley, Henry Irving. One scrapbook consists principally of programmes for Kingston's Grand Opera House, 1914-30, noting visits of such stars as Laurence Irving in "Typhoon", William Faversham in "Julius Caesar" and Sir John Martin-Harvey in "The Burgomaster of Stilemonde".

Records of the Queen's Faculty Players include the constitution, minute books, reservation books, programmes and correspondence for the period 1921-60. There are also records for the Queen's Dramatic Club including a minute book (1914-25) and some programmes. For the Queen's Drama Guild, there are two account books covering the years 1937-67, minute books for 1914-61, and four scrapbooks of photographs, programmes and reviews of Guild productions, 1940-62.

For the Kingston Arts Council, there are scrapbooks, minute books and other records relating to the campaign to re-establish the Grand Theatre (1961-68).

The active amateur group in Kingston, Domino Theatre, has recently handed over its records to the Archives; minutes, correspondence, production reports, membership lists, posters, clippings, financial reports, newsletters, photographs and programmes.

The Special Collections Department contains a collection of recent Queen's broadsides which includes some posters for concerts and plays produced at Queen's and in Kingston.

27. University of Western Ontario, London. D.B. Weldon Library

The University Library was originally built up from the Barnett collection. Within it are two valuable collections which concern the drama, both regrettably uncatalogued. The Rare Books collection includes almost 500 acting editions of Shakespeare's plays: 20 of these are eighteenth century and include a 1770 edition of "Cymbeline" with alterations by David Garrick; the remainder are nineteenth century editions which include French, German and Italian translations and opera versions. A small selection of critical commentaries in pamphlet form completes this collection.

In addition, there are over 350 acting editions of nineteenth century British and American plays which constitute an important resource for the study of the period. The collection includes plays such as "Oronoko", "Tom Thumb", "The Lottery", farces, historical dramas, plays by Tennyson, dramatizations of Walter Scott's novels.

28. University of Western Ontario, Regional History Department

Valuable programme collections are housed here. For the Grand Opera House, London, there is an almost complete set (approximately 450 programmes) from 1905 to 1920. For Bennett's Theatre, London, there is a good run of 50 programmes from 1906-08. In addition, there are nine boxes of Canadian programmes, principally Toronto and Montreal, dating from 1883 to 1967.

29. University of Toronto, Toronto. Library

The Library's research collections in English, French, German, Italian and Spanish drama are the best in the country, and capable of supporting advanced graduate work. A policy of acquiring all English drama before 1775 is being pursued, and there is deep specialization in the period 1880-1920, including first and other important editions. There are over 3,000 volumes of Shakespeare works, criticism and periodicals. The Library is particularly strong in French drama of the seventeenth century, and 5,000 nineteenth century plays have recently been acquired, including 500 rare plays of the 1830s. The German drama collection contains over 750 volumes on Goethe and Schiller. The only genuine research collections of Italian and Spanish drama in Canada are at the University of Toronto, strongly based on the important Italian Play Collection and the Buchanan Collection of Spanish literature. In addition, many collections of English, American, French, German, Italian and Spanish plays have been acquired on microfilm.

The Library's collection in the performing arts has been considerably increased in the past few years to back up the university's graduate courses at the Centre for the Study of Drama. There are now over 5,000 book titles, with strength in the areas of English, American and French theatre. A large periodical collection shows good runs of "Il Dramma", "Sipario", "Ridotto", "Dialog", "Theatre Arts", "Play Pictorial", "Maske und Kothurn" among others.

The Department of Rare Books and Special Collections includes the collections described in entries 30-37.

30. Italian Play Collection

This very important collection, one of the foremost in North America, grew from a nucleus of Italian Renaissance plays but has recently been extended to include Italian plays to 1815. About 2,000 plays ranging through tragedy, comedy, farce, oratorio, pastoral, opera and burlesque represent dramatists such as Ariosto, Bonarelli, Calmo, Coppola, Cecchi, Dolce, Giraldi, Guarini, Machiavelli, Tasso. (There is a published bibliography by Beatrice Corrigan, "Catalogue of Italian Plays, 1500-1700, in the Library of the University of Toronto", (1961) as well as her two supplements in "Renaissance News", Volume XVI, No. 4 and Volume XIX, No. 3.) The collection is also interesting for the history of typography and binding, since many of the most famous presses of the Renaissance printed plays.

The play collection is reinforced by over 3,500 libretti from Italian operas between the seventeenth and twentieth centuries, 3,000 of which are from the nineteenth century. An additional 400 uncatalogued libretti can be approached through three notebooks arranged chronologically from 1600. Notebook I contains a short history of opera in Italy and lists theatres, principal singers, composers, librettists and stage designers. The Palatina Collection of sixteenth and seventeenth century Italian plays in the Biblioteca Nazionale, Florence, is being received on microfilm. Over 600 plays will be available on approximately 188 reels of film.

31. Buchanan Collection

This collection of Spanish literature was the gift of Professor M.A. Buchanan and covers the period from the Renaissance to the early nineteenth century. It consists of proverbs, plays, bibles, sermons, satires, poetry, stories, periodicals, broadsides and chapbooks, chiefly in Spanish but also in Italian, English and French. Its great strength is the collection of over 700 comedias sueltas. The plays, dating from

1703-1825, were published separately and have become extremely rare. Authors whose works are represented include Calderón de la Barca, Tirso de Molina, Moreto y Cabaña, Vega Carpio and Zabala y Zamora. (All are listed in "A Bibliography of Comedias Sueltas in the University of Toronto Library", compiled by J.A. Molinaro, 1959). A recent acquisition of 2,500 plays extends the Spanish play collection from 1842 to 1942. Representative examples of the various types of theatrical productions during the period are included, and most of the items are first editions, often with cast lists for their first performances.

32. DeLury Collection

The bequest of Dean A.T. DeLury contains over 3,700 titles in the field of Anglo-Irish literature between 1880 and 1920, ranging from poetry and drama to fairy tales, folklore and political broadsides. New purchases are made regularly. Irish drama is widely represented by such playwrights as St. John Ervine, Lady Gregory, George Moore, Sean O'Casey, J.M. Synge, Edward Dunsany, Jack Yeats, Oscar Wilde. There is an extensive collection of James Joyce and W.B. Yeats. In addition, there are over 50 programmes for Dublin's Abbey Theatre (1903-25), a selection of Irish literary journals and Synge's manuscript preface to "The Tinker's Wedding".

33. **Manuscript day-books and accounts** for the 1790-91 season of the two principal theatre companies in Madrid (Compañía de Manuel Martínez and Compañía de Eusebio Rivera) have recently been acquired. They include a listing of plays performed by each company, daily receipts, notes on the plays, comments on the actors and the rivalry between the two companies.

There are two Spanish theatre periodicals from Madrid, each containing approximately 500 plays: "Novela Teatral", 1916-25 and "Farsa", 1927-36.

34. Juvenile Drama Collection

This extremely fine juvenile drama collection formerly belonged to Mr. Desmond Seaton Reid and comprises over 6,000 printed sheets, chiefly British, which were published between 1811 and the 1940s. Especially noteworthy are the 600 sheets issued by William West, for whom George Cruikshank did many designs, who published 140 plays between 1811 and 1831. It was from these sheets, designed at first as souvenirs of actual London theatre performances and as portraits of individual actors, that the British toy theatre developed. Until around 1850 these sheets reproduced contemporary London drama; later the characters and sets became standardized and stereotyped, and were used by children as toys. The collection also contains numerous sheets by the later publishers Skelt, Redington, Webb and Pollock.

35. New Play Society, Toronto

This extensive collection of papers belonged to Mrs. Dora Mavor Moore, founder of the New Play Society. It consists of the Society's business records from 1945 on, typescripts and prompt books, a complete set of programmes for all productions, musical scores, photographs, newspaper clippings, posters, set and costume sketches, and publicity material for such productions as "Sunshine Town", "Turvey", "Noah", "The Man in the Blue Moon", "To Tell the Truth", "Spring Thaw", "Mother Goose", "Cinderella" and children's plays by Lyn Cook. It includes scripts of many Canadian plays submitted to the Society.

36. Theatre Scrapbooks, Programme and Photograph Collections

The Department of Rare Books and Special Collections also houses a number of late nineteenth and twentieth century theatre scrapbooks, programmes and photographs. There are over 100 souvenir books of 19 London productions between 1880 and 1910, including 48 Lyceum Theatre programmes for productions starring Henry Irving and Herbert Beerbohm Tree.

There are 18 indexed albums on London theatres between 1902 and 1919 which include reviews, programmes, invitation cards and autographs. They were compiled by James Waters, drama critic for "The Daily Mail".

The *McNeil Collection* consists of 150 photographs, many autographed, of English, French, American and Canadian performers, compiled by William McNeil while manager of the Empire Theatre, Toronto.

There is an assorted collection of Canadian, English, French and American theatre programmes from over 150 theatres, principally for the last 30 years.

In addition, there is an early twentieth century scrapbook of photographs of actors from Paris theatres such as the Comédie Française and the Opéra-Comique.

37. University Archives

Hart House was presented to the University by the Massey Foundation in 1919 and, although the Theatre is structurally part of the building, it has always been a separate unit, administered separately. From its first season in 1919 to 1936, the Theatre played an important part in the Canadian little theatre movement and productions were of a very high standard.

Material on Hart House Theatre is at present in three locations, but it is expected to be housed in the University Archives before long. Eight bound volumes of very fine photographs of productions for the pre-war years, as well as volumes of programmes, were compiled by Vincent Massey. They have recently come to Hart House along with copies of the Theatre's posters for the first six seasons, and will eventually be handed over to the Archives. They include a record of such productions as "Candida" with Raymond Massey, "The Knight of the Burning Pestle", "The Weather Breeder" and "The Prize Winner" by Merrill Denison, Claudel's "The Hostage" with Vincent Massey, "Come True" by Mazo de la Roche and Maeterlinck's "Blue Bird". From 1946 on, when undergraduate productions began under Robert Gill's direction, the record includes scrapbooks of reviews and programmes, as well as minute books, photographs, colour slides and posters. These are at present stored in the Theatre. The Archives have retained programmes for all Hart House productions, as well as a good selection for productions by other university groups who performed there, such as the UC Players Guild, St. Michael's College Players, Trinity College Dramatic Society and Victoria College Drama Club.

38. Faculty of Music. Edward Johnson Music Library

The Library's greatest strength is its collection of 71,000 phonograph records, the third largest collection in North America. There are 40,000 LPs, over 30,000 78s, cylinders and Diamond discs dating from the 1890s, and 600 tapes of historic performances. About 5% of the collection consists of sound tracks for American musicals and English music halls going back to 1900; 20% of the collection is devoted to operas, including discs of rarely performed operas from international festivals.

The Library has an important book and periodical collection and approximately 30,000 music scores. Concert programmes are retained, but the collection is unorganized. The rare book items include over 900 volumes of little known eighteenth century operas. There are, in addition, mementos of the singer Edward Johnson: a scrapbook documenting his career, medals awarded him by European governments, 25 autographed photographs, five paintings of him in various roles, as well as a small collection of letters from such notables as Bizet, Puccini, Richard Wagner and Jenny Lind.

The Opera Department, established in 1947, has retained all records of student productions since that date: programmes, clippings, posters, photographs.

39. Massey College

The Library possesses five wood blocks (bass wood) and wood type for circus and rodeo posters from the 1920s and 1930s. They were carved by hand and in the larger engraved areas by machine by Andrew King of Estevan, Saskatchewan whose firm, King Show Print, produced circus posters for Canada and the north-western United States. Fourteen of the firm's western Canada circus posters are also in the collection.

40. York University, Toronto. Scott Library

The University Library has acquired a number of bookshop collections in the past few years, some of which have included a substantial number of books on the theatre. These titles have been catalogued with the general collection.

The *Ducharme Collection* of books and pamphlets, chiefly by Quebec authors, contains 24 uncatalogued pamphlets of plays published principally in Montreal. While a few are late nineteenth century, they are chiefly from the early twentieth century, and include historical dramas, religious presentations and comedies.

The rare books collection houses over 200 items on puppetry, juvenile drama and shadow plays from the late nineteenth and twentieth centuries. They include 150 books and pamphlets on the history and art of puppetry, chiefly English, French and German. There are books about the toy theatre, as well as scenes and characters for performances and scripts of the plays. There are books on the history of shadows, the art of making them, shadow plays, theatres and figures, and a section devoted to Henri Rivière and the Chat Noir shadow entertainments.

The Library has recently acquired two early seventeenth century German festival books produced for the marriage of Johann Friedrich of Württemberg to Barbara Sophia of Brandenburg in 1609. They include a full description of the events and participants, with engravings depicting the decorations, costumes and wagons constructed for this splendid Baroque festival.

The University Archivist, in line with a policy of systematic collection of University records, is retaining programmes and posters for the Faculty of Fine Arts theatre and dance programmes.

41. University of Waterloo, Waterloo. Dana Porter Arts Library

The Rare Books Room has begun a collection of posters and programmes of amateur, professional and touring productions taking place in the Theatre of the Arts and in the Humanities Theatre. A certain amount of Stratford Festival material is kept (programmes, clippings), since the Theatre of the Arts was modelled on the Festival stage with Michael Langham acting as consultant.

PRINCE EDWARD ISLAND

42. University of Prince Edward Island, Charlottetown. Kelley Memorial Library

The Library retains posters, souvenir books and newspaper clippings documenting events at the Confederation Centre Theatre, principally those of the Charlottetown Festival. However, the designs, architectural models and photographs for theatrical productions are retained by the Centre.

QUEBEC

McGill University, Montreal.

The Department of Rare Books and Special Collections, McLennan Library, includes the collections described in entries 43-46.

43. The Rosalynde Stearn Puppet Collection

This collection was presented to the University Library in 1952 by Mrs. C.H. Stearn, one of Canada's foremost puppet theatre directors. It consists of an international collection of 180 puppets, a comprehensive library of over 1,150 books on the puppet theatre, puppet plays, toy theatres, 20 tinselled portraits, as well as engravings, lithographs, watercolour drawings and posters. There is a published catalogue of the collection. There are early eighteenth century puppets of Columbine and Florindo from Venice, Brighella and Harlequin from a Paris puppet theatre of 1760, a mid-nineteenth century set of English Punch and Judy puppets with carved wooden heads, Swiss guignols and a Sicilian knight of 1900, as well as Chinese shadow puppets, Javanese Wayang rod puppets and Turkish Karagöz shadow puppets. The tinsel portraits include Edmund Kean as Rolla and Charles Macready as Rob Roy Macgregor. There are ten pastel drawings of the nineteenth century Théâtre Guignol in Lyon done by Charles Martin in 1935.

A series of ten miniatures on vellum depicts Commedia dell'Arte characters from the second half of the eighteenth century. Almost certainly of German origin, they show the figures as they would appear on the stage, and they include minute details of costume. Eight of the watercolours are reproduced in "The World of Harlequin" by Allardyce Nicoll.

44. E.K. Chambers Collection

This collection consists of over 1,000 volumes of Shakespeare works, and criticism used by Sir E.K. Chambers for his studies, 1866-1954.

Other material includes a 72-page manuscript volume from The Theatre, Saint John, New Brunswick, 1789, consisting of four actresses' parts in the plays "The Gamester", "Busy Body", "All the World's a Stage", "Who's the Dupe".

There are 12 manuscript plays, c1838, by the English writer W.H. Wills, which include "Instrument of Torture", "La Sonnambula", "The Village Phantom", "The Muse and the Merchant", "The Pigeon Mystery", "The White Angel", "The Pride of the Village".

45. Helen I.Y. Reid Collection

This collection consists of 56 playbills for the Theatre Royal, Montreal between 1863 and 1870, principally for Garrison amateur private theatricals.

Half a scrapbook of theatre and opera programmes compiled by a Montreal citizen (1886-1905) concerns productions in Paris, London, Munich, Weimar, Amsterdam, Rome and Palermo, and the remaining 150 programmes are for the Academy of Music and Théâtre des Nouveautés, Montreal.

A collection of 150 unsorted theatre programmes (1930s-1950s) is principally for Montreal theatres (His Majesty's, Montreal Repertory Theatre), but also includes New York and London productions.

For Drury Lane Theatre, there are 75 playbills from 1839 to 1844, and for the Royal Aquarium, London there are two 1886 programmes in full colour on rice paper.

46. Lawrence Lande Collection of Canadiana

This important collection does not contain many theatre items, but there are copies of 16 early Canadian dramas including six plays by Nova Scotia-born John Crowne which were published between 1675 and 1698, Pierre Brumoy's "Jonathas et David", the first piece of dramatic literature published in Montreal (1776), and Marc Lescarbot's "Les Muses de la Nouvelle France" (1609).

In addition, three nineteenth century playbills have recently been acquired: one for the Theatre Royal, Montreal in 1843, and two silk broadsides which record dramatic activity by British seamen in the Arctic on board HMS Resolute (November 1852) and HMS Intrepid (January 1853).

47. Blacker-Wood Library of Zoology and Ornithology

The Zoology and Ornithology collection contains the celebrated Feather Book which was produced in 1618 by Dionisio Minaggio, gardener to the Governor of Milan. It contains 156 pictures made entirely out of bird feathers, chosen with such care that they produce the effect of paintings. The book no longer exists as a volume, the pictures having been mounted separately under glass. Most of the pictures represent birds, but there are 40 illustrations of hunters, musicians and actors, 13 of which have been identified as portraits of actual actors and actresses in commedia roles who, in nearly every case, can be identified.

48. Faculty of Music

Fifty-five Italian opera manuscripts from the seventeenth and eighteenth centuries have been acquired on microfilm from various European collections. They are principally from the Naples Conservatorio and include works by Scarlatti, Paisiello, Piccinni, Sarro and Jommelli.

49. University Archives

Records of the Conservatorium of Music have been preserved since 1904. With the Faculty of Music it has encouraged and arranged concerts, lectures and recitals over the years. The records consist of correspondence, newspaper clippings, programmes, scores, publicity material and personnel records.

In addition, there are the records of productions of the Department of English and its drama programme from 1946 to the 1960s. There are programmes, general correspondence, posters, clippings, financial reports and experimental plays written and produced by students, including one by Leo Ciceri in 1946. Inventories of costumes, properties and equipment exist from 1948-52. There are also programmes and correspondence for the Canadian Repertory Theatre, Ottawa, 1949-51. There is a scrapbook of photographs, programmes and clippings for the McGill Classical Club performance of the "Rudens of Plautus," 1897. The University's scrapbooks, dating from 1853, contain clippings on McGill theatre activities, such as the "Red and White Revue" and undergraduate drama activity.

50. Université de Montréal, PO Box 6128, Montreal

For some years there was considerable interest in acquiring theatre materials as part of the University's Centre de Documentation des Lettres canadiennes-françaises. The Centre unfortunately no longer exists and fugitive theatre material is no longer being acquired on any organized basis.

The Bibliothèque générale has a collection of theatre programmes begun by Réginald Hamel of the Centre de Documentation. It consists of some 600 programmes for Montreal theatres, principally for the 1950s and 1960s. The collection is uncatalogued and only loosely sorted. It includes a number of programmes for Le Théâtre du Nouveau Monde, La Comédie-Canadienne, La Poudrière, L'Egrégore, Le Théâtre-Club, Théâtre Gèsu, Le Théâtre du Rideau Vert, Les Compagnons de St. Laurent, Les Grands Ballets Canadiens, Les Feux Follets, Les Apprentis-Sorciers. There is also a selection from French touring companies such as Le Théâtre National Populaire, Edwige Feuillère, La Compagnie Renaud-Barrault and programmes from the 1920s and 1930s for the Princess Theatre, His Majesty's, Théâtre Stella and Le Théâtre canadien-français.

The Bibliothèque des sciences humaines et sociales has a good collection of almost 250 published and unpublished stage, radio and television plays from French Canada, including almost all the dramatic writings of such playwrights as Marcel Dubé, Jacques Ferron, Félix Leclerc, Yves Thériault.

Typescripts which belonged to the publisher, Edouard Garand are also housed here and, while not exclusively theatrical, include a number of unpublished plays from French Canada.

51. Centre audio-visuel

The Centre audio-visuel has an excellent collection of over 250 taped performances of Quebec theatrical productions, including a number done for Radio-Canada as well as readings and panel discussions on various aspects of the theatre, particularly in Quebec. These were done between 1963 and 1971. The stage productions, principally by Quebec dramatists, include "Klondyke", "Bilan", "Le Temps sauvage", "Les grands soleils" for Le Théâtre du Nouveau Monde, "Ti-Coq" and "Un simple soldat" for La Comédie-Canadienne, and "Les Belles-soeurs" at

Le Théâtre du Rideau Vert. Other Quebec companies represented are L'Egrégore, Théâtre de L'Estoc, Théâtre de Quat'Sous, Théâtre populaire de Québec, Les Apprentis-Sorciers. Among the Quebec dramatists whose work has been taped are Marcel Dubé, Robert Gurik, Jacques Languirand, Françoise Loranger, Jacques Ferron.

52. Université de Montréal, Collège Jean-de-Brébeuf, 3200 St. Catherine Road, Montreal

The excellent undergraduate library at the Collège has over 2,000 books on the theatre as part of its general book collection: plays, critical works, theatre history, etc. In addition, there are over 100 tapes and recordings of European and American plays and almost 100 slides on theatre history and design. The record of productions at the Collège has been well maintained since 1960, and consists of over 250 photographs and slides as well as programmes of the plays produced.

53. Séminaire de Québec, 3 rue de l'Université, Quebec. Archives

Concerts and literary and musical evenings have been given by the students of the Séminaire for special convocations during the school year since 1837. The Archives have preserved a collection of over 750 programmes for these events from 1837 to 1965.

A large body of material on the Quebec writer, Joseph Quesnel, forms part of "Ma Saberdache", a collection of historical documents assembled by Jacques Viger, a younger contemporary of Quesnel and first mayor of Montreal. One 249-page manuscript volume contains 36 Quesnel poems, plays and other writings. Three plays are included: "L'Anglomanie" (1802), a one-act verse comedy, "Les Républicains français" a one-act prose comedy, and the best known, "Colas et Colinette," a three-act prose comedy written in 1788 and performed in Montreal in 1790, the first known performance of a Canadian opera. In addition, there is the original manuscript of the unaccompanied vocal parts of "Colas et Colinette" and another opera, "Lucas et Cécile", and the second violin part of "Colas".

SASKATCHEWAN

54. University of Saskatchewan, Saskatoon. Murray Memorial Library

The recently established Saskatchewan play collection consists of dramatic writings by residents of the province, and includes plays for stage, radio and television, with no restrictions on whether the script has been published or the play produced.

IV UNIVERSITY THEATRE DEPARTMENTS, THEATRE SCHOOLS

UNIVERSITY THEATRE DEPARTMENTS

ALBERTA

55. University of Calgary, Calgary. Department of Drama

Responsibility for performing arts titles is divided among three divisions in the Main Library. This dispersal of theatre resources, coupled with recent severe budget cuts and the lack of a library specialist in the field has resulted in a fragmented book collection. Co-operation between the Department of Drama and the Library, despite the efforts of a faculty library co-ordinator, has not been ideal.

Students are required to buy a quantity of paperbacks relevant to the productions they work on, so they are not entirely dependent on the Main Library collections.

Limited production records of the Department have been kept since it started in 1964: all prompt books, scrapbooks of reviews, programmes and photographs, slides, posters and videotapes (kept for one year only).

56. University of Alberta, Edmonton. Drama Department

The Department has always had a particular interest in keeping records of its long history, and a good record exists from 1948 to the present. Correspondence and minutes of meetings concerning, for instance, the establishment of the Bachelor of Fine Arts programme have been retained. The production record consists of bound volumes put together for each production which includes programmes, clippings, prompt copies, production notes, photographs. There is an indexed record of slides for each production, by now numbering 2,500. In addition, original costume, set and poster designs and ground plans have been kept, as well as copies of unproduced scripts submitted to the Department.

Aware of the value of theatre documentation, the Drama Department has been unusually acquisitive in terms of collecting non-book material which can only partly be justified by the plea of student use. A miscellaneous collection of Canadian theatre programmes, posters, periodicals and scripts is retained in the Department, which more properly belongs in the Main Library to be organized and made available for use.

BRITISH COLUMBIA

57. Simon Fraser University, Burnaby. Centre for Communications and the Arts

Since the University was founded in 1965, the Centre has maintained a continuous file of programmes, brochures, press releases, videotapes, photographs, posters and newspaper clippings relating to its programme in the arts. Brochures, programmes, press releases and videotapes have been transferred to the University Archives, while the Centre still maintains the photographs, newspaper clippings and posters.

58. University of British Columbia, Vancouver. Department of Theatre

The Department has a working collection of 2,500 books on the theatre including many volumes of French dramatic criticism and good runs of standard theatre periodicals. The collection is staffed by the main reading room of the Library for one hour only each day. This is a somewhat unsatisfactory arrangement, but as long as the Main Library places no stress on the performing arts, this small collection serves the Department's students.

Because of the particular interest taken by the head of the Department, there is an excellent record of its own productions in the Frederic Wood Theatre: prompt books, tapes, programmes, reviews, photographs, slides. A collection of 400 files of reviews, programmes and photographs on individual plays, performers and playwrights, begun in 1955, is used as background material for productions.

In addition, the Department has material on two early amateur groups in Western Canada. For the Players Club, Vancouver, there are reviews, programmes and photographs of their work between 1919 and 1950. For the Regina Little Theatre there are 20 albums of clippings and programmes for the 1920s and 1930s, compiled by George Palmer and including his versions of classical plays.

59. University of Victoria, Victoria. Theatre Department

The Department has responsibility for an extensive toy theatre collection acquired some years ago. It contains at least three large toy theatres, one of which is Danish, 5,000 pieces of scenery, 5,000 character pieces and about 250 plays. A variety of English publishers such as Skelt, Clarke, Green and Pollock are represented, as well as a number from Denmark and Germany. The collection is unfortunately not organized or catalogued and an inventory is needed for the material to be of use to researchers.

Department productions are well documented from 1963 on. There are over 1,500 slides indexed by play with details of director, designer and cast, about 20 black and white photographs for each production, programmes, posters and reviews. There are approximately 650 theatre history slides, principally for the English theatre.

There is also a good collection of programmes and posters from the Pantages Theatre in Victoria in the 1950s before its renovation as the McPherson Playhouse.

NOVA SCOTIA

60. Dalhousie University, Halifax. Department of Theatre

Department members do not feel it is necessary to keep detailed production records, since they are only one part of an educationally oriented programme and not the finished product. Four scrapbooks have been retained which record work in the Department: press clippings, photographs and some original costume sketches for 1964-65 productions, and a good selection of production photographs for six plays done between 1964 and 1966.

ONTARIO

61. McMaster University, Hamilton. Office of the Director of Drama

A record of workshops and productions in the extra-curricular programme in drama has been retained since 1967.

62. Queen's University, Kingston. Department of Drama

A production record has been kept since the Department was established in 1963: reviews, programmes, photographs, posters. However, as in the Department of Theatre at Dalhousie, there is a feeling that not all records need saving or recording, since the productions are essentially part of the education process.

63. University of Ottawa. Department of Fine Arts

In addition to the records of the Department's own productions (posters, programmes, slides, photographs, designs, etc.) which have been retained since 1966, there is an accumulation of material which has not yet been organized or made available for use. A number of departments house material which relates to the theatre programme. Le Centre de recherches en civilisation canadienne-française has a large collection of over 1,000 slides illustrating sets, costumes, posters and programmes for productions at Montreal's Théâtre du Rideau Vert since the company began in 1949. Le Département des lettres françaises houses a collection of phonograph records and tapes, including those for the University's theatre productions between 1961 and 1967.

64. Ryerson Polytechnical Institute, Toronto. Department of Theatre

The Library supports its theatre, film, radio and television courses with several thousand books and periodicals in the field. Beginning in September 1971, the Department of Theatre offered programmes for actors, stage managers, production managers, designers, directors and administrators. As the programme develops, the Library's holdings in the field should expand. The Canadian College of Dance, designed principally for the training of dance teachers, has recently moved from Montreal, and is now part of Ryerson.

65. University of Toronto, Toronto. Graduate Centre for the Study of Drama

There is no separate book collection for the Centre, and all material is housed in the Main Library. The Centre's particular focus concerns the history of theatre, production, stage design and costume, playwriting, acting and drama in English translation.

66. University of Windsor, Windsor. School of Dramatic Art

Apart from the Main Library resources, a small collection of books on various aspects of the theatre is held in the School. Photographs of the School's productions have been retained and there is a large collection of slides for the teaching of theatre history.

SASKATCHEWAN

67. University of Saskatchewan, Regina. Drama Department

There is no Department library; all library materials are kept in the Main Library on the new campus, and students are encouraged to use the general collection. Since beginning in 1966, the Department has documented its productions up to a point; there are slides, photographs and some programmes and posters.

68. University of Saskatchewan, Saskatoon. Drama Department

A small collection of plays is purchased and retained in the Department for student use, as well as a selection of unbound theatre periodicals. There is no record of this material in the Main Library. It is indexed and serviced a few hours each day by student assistants, which is not an ideal arrangement. To be of greatest use, this material should be catalogued and serviced by the Main Library.

A good record of the University's Greystone Theatre activities exists from 1945, although the material is dispersed and much of it retained by staff members. There are scrapbooks of reviews and programmes, posters, slides, photographs, some production copies of plays and costume designs.

THEATRE SCHOOLS

ALBERTA

69. Banff School of Fine Arts, Banff

The School was established by the University of Alberta in 1933 at Banff and is now held in trust by the University of Calgary. Each year, it offers a wide selection of courses in theatre arts, music, ballet, painting, creative writing, handicrafts, French, photography and figure skating. The Library contains, in a very small area, a working collection of 3,500 volumes covering various aspects of the fine and performing arts for the use of students. There are over 1,000 French titles and over 500 plays. A small collection of technical books on production and design is housed with the Director of Theatre. Over 50 periodicals are received, a few of which are theatre titles.

In addition to the book collection, records of the School's long history have been preserved: programmes, posters, announcements of School productions from 1946 to the present, as well as minutes of General Faculty Council and Executive Council meetings. The Director of Theatre keeps a record of the School's productions: photographs, slides, clippings, original designs and elevations.

70. National Theatre School of Canada, 5030 St. Denis Street, Montreal

The collection which forms the basis of the National Theatre School Library was established in 1941 as the Community Players Theatre Library, an affiliate of the Montreal Repertory Theatre. In a fire which destroyed MRT's Guy Street theatre in 1952, much rare, irreplaceable material was lost and a second collection was built up after that date. The Library has been part of the National Theatre School since 1962, but continues its earlier policy of being open to the public.

All aspects of the performing arts are covered in what is an extensive working collection for the students. The book collection now numbers over 21,000 titles, many of which are plays in English and French. There are over 60 periodicals including good runs of "The Theatre" (from the 1880s), "La Petite Illustration" and "La Revue Théâtrale", 50 music scores, 300 spoken word and music recordings, 1,000 slides of costumes and furnishings and over 500 clipping files on actors and plays. In addition, there is a large collection of British and American acting editions of plays for the nineteenth and twentieth centuries. The record for the Montreal Repertory Theatre consists of a complete run of programmes from 1930, correspondence and business records, press releases and photographs.

Records of the School's student productions (programmes, press releases, photographs, etc.) are retained as part of the general records of the School, not in the Library.

V. THEATRE ORGANIZATIONS, BALLET, OPERA AND THEATRE COMPANIES

THEATRE ORGANIZATIONS

ONTARIO

71. Dominion Drama Festival, 170 Metcalfe Street, Ottawa

Dominion Drama Festival records are officially deposited with the Public Archives of Canada. Correspondence, accounting records, programmes and scrapbooks dating from the founding of the Festival in 1932 can be consulted there. (See entry 2)

72. Canadian Theatre Centre, 49 Wellington Street East, Toronto

The Canadian Theatre Centre has a collection of printed material received both from its group members across the country and from other members of the International Theatre Institute throughout the world. Acquired initially for use in the Centre's publication, "The Stage in Canada", programmes, posters, press releases and production photographs are received from the regional theatres, opera and ballet companies. Periodicals and other publications are exchanged with members abroad, principally in Poland, Czechoslovakia, East and West Germany, Rumania, Russia and Yugoslavia. There is a collection of several hundred Canadian and international theatre posters, many of which have been made available on loan to members across the country. There are photographs and resumés of Canadian actors and a small working library of books in English and French on the performing arts.

73. Ontario Puppetry Association, c/o Mr. Kenneth McKay, 10 Skyview Crescent, Willowdale

Founded in 1956, the Association has a collection of about 75 puppets representing the art of puppetry throughout the world, including 15 rare puppets from Czechoslovakia and a set of French hand puppets.

Many of these figures tour schools and libraries. There are 1,000 slides representing all types of puppets, 100 posters, principally from Eastern Europe, 86 photographs from the Moscow State Puppet Theatre, and a print of Rosalynde Stearn's 8mm colour film, "The Clouds", done with puppets at McMaster University in the early 1930s. There is an almost complete file of the Association's journal, "The Opal", since it began in 1962, and several other puppetry journals, a small collection of books, an unsorted collection of principally Canadian programmes, scrapbooks of newspaper clippings since 1965 and the correspondence of the Association since 1957.

BALLET COMPANIES

MANITOBA

74. Royal Winnipeg Ballet, 322 Smith Street, Winnipeg

The Royal Winnipeg Ballet, Canada's first ballet company, has kept a good record of its work since 1954, when a fire destroyed all its previous records, costumes, etc. Scores, programmes, souvenir books, posters, clippings, photographs, slides, stage designs and account books are retained, in addition to a film record of the company's ballets used for teaching purposes. Efforts are being made to acquire records from the company's first year, 1938, to 1954, through publicity in the company's programmes.

ONTARIO

75. National Ballet of Canada, 157 King Street East, Toronto

Records of the company's history go back to the first season in 1951, but they are not particularly well organized or accessible. Scrapbooks containing newspaper clippings have been retained from the beginning, as well as programmes, posters, photographs, slides and some stage designs since 1961. Prior to that date, the records are incomplete.

QUEBEC

76. Les Grands Ballets Canadiens, 5415 Queen Mary Road, Montreal

The company was established in 1955 although Ludmilla Chiriaeff, founder and artistic director, was performing in Canada from 1952. A good record of the work of the company has been kept, including 20 press cutting albums of reviews covering its Montreal performances and its tours. Programmes have been retained since 1956 and there are about 40 posters. A good selection of photographs covers such productions as "Carmina Burana", "Catulli Carmina" and "Triomphe d'Aphrodite". There are also a number of costume sketches by designers François Barbeau and Robert Prévost. The School has a small collection of books and periodicals on ballet and the dance.

OPERA COMPANIES

BRITISH COLUMBIA

77. Vancouver Opera Association, 111 Dunsmuir Street, Vancouver

The Vancouver Opera Association has firmly established its position in the west since 1959 and has attracted artists of international stature. For the past few years, co-operation with the Edmonton Opera Association has resulted in the sharing of an artistic director, leading singers as available, as well as sets and costumes. Co-operation, particularly for set rentals, exists also between the Vancouver Opera Association and Portland and Seattle opera companies. A good photographic record of VOA productions is available as a necessary part of this co-operation. In addition, programmes, newspaper reviews, publicity photographs, slides, models and music scores are being retained.

ONTARIO

78. Canadian Opera Company, 129 Adelaide Street West, Toronto

A record of the Company's activities has been kept since its establishment in 1950 when the first Opera Festival was organized. Material includes a newspaper clipping service since 1953, press releases and publicity material, and an incomplete file of posters from 1955. In addition, there are now about 45 performance scores, some of which are prompt copies.

The journal, "Opera/Canada", was begun in 1960. In addition to a complete file of the magazine, there is an excellent collection of indexed photographs not confined to COC productions, there are photographs of singers in various roles and a record of costume and set designs. Biographical information is retained on international conductors, composers and singers, there are souvenir programmes from other opera companies, a card index to directors, singers, opera companies, and press releases and brochures for prominent opera companies and music festivals.

THEATRE COMPANIES

ALBERTA

79. Theatre Calgary, 229 8th Avenue S.W., Calgary

Since the company began in 1968, Theatre Calgary has been very aware of the need to preserve its records. It was possibly the first theatre company in Canada officially to deposit original material in a public institution, in this case the Archives of the Glenbow-Alberta Institute. It is hoped that material will continue to be deposited there, in an institution which is interested in making available a permanent record of the company's work. Theatre Calgary retains all prompt copies, programmes, posters, production photographs, publicity resumés and photographs, directors' files, publicity files, with a view to depositing them regularly with the Archives. Records of earlier theatre activity in Calgary, including Mac 14, are also available.

80. Citadel Theatre, 10018-102nd Street, Edmonton

Good records of the Theatre's productions have been kept since its beginning in 1965: programmes, newspaper reviews, photographs, production notes, correspondence, tapes. In addition, Citadel-on-Wheels, the professional touring company to the schools, has a collection of children's art, similar to that of Holiday Theatre in Vancouver, which is based on the children's views of their productions. Consideration is being given to housing the Theatre's records with the Provincial Archives of Alberta, unless co-operation with other arts organizations in Edmonton allows space for archives as well as combined offices.

BRITISH COLUMBIA

81. Playhouse Theatre Company, 560 Cambie Street, Vancouver

Records of the theatre, which was established in 1963, have not been well looked after, particularly for the early years. However, programmes and posters have been kept for most productions, scrapbooks of newspaper reviews since 1964, as well as photographs and slides. Prompt copies have not been retained. Holiday Theatre, the professional touring company for children, has programmes and posters, as well as a collection of children's art which provides a fascinating record of the children's impressions of the productions. The administration has indicated interest in a public institution housing its material.

82. Bastion Theatre, 30 Bastion Square, Victoria

Since the organization of the Bastion Theatre in 1963, a good record of productions has been retained: a complete set of programmes, most posters, tape recordings and photographs for almost every production, press books containing all publicity, and prompt books. There are, in addition, programmes and posters for the Totem Theatre in the 1950s in the Pantages Theatre before its renovation as the McPherson Playhouse.

MANITOBA

83. Manitoba Theatre Centre, 174 Market Street, Winnipeg

The Manitoba Theatre Centre has kept a fairly good record of its productions since its founding in 1958, but a complete file has only been retained since 1965. This includes material from the main stage, Warehouse, children's theatre, school tours and the School: programmes, posters, reviews, photographs, press releases, photographs of original designs, typescripts. In addition, there is a collection of unpublished, unproduced typescripts submitted to MTC with a view to production.

An increasing number of requests for information on the activities of what is one of Canada's leading regional theatres and an awareness of the value of theatre documentation have led to recent proposals to preserve and organize the existing material as well as to make a search for records which may be in private hands. For the present, space has been found in the nearby Museum of Man.

84. Rainbow Stage Theatre, 503 Lindsay Building, 228 Notre Dame Avenue, Winnipeg

The Theatre began in 1954, but full records of the company's work have been kept only since 1966 when Rainbow Stage was incorporated as a non-profit organization with a schedule of two productions during each summer season. Programmes, posters, scrapbooks of reviews and advertisements, photographs, films, a number of stage designs, musical scores and scripts have all been retained.

NEW BRUNSWICK

85. The Playhouse, Fredericton

Records have been retained since the theatre was built in 1964: prompt books (including property and costume lists, stage manager's reports), programmes, posters, press releases, photographs, scrapbooks of newspaper clippings, as well as the architect's working drawings for the 1971 renovation of the theatre.

NOVA SCOTIA

86. Neptune Theatre, 5216 Sackville Street, Halifax

In an agreement made early in 1971, Dalhousie University agreed to act as repository for the archives of the Neptune Theatre. The record of the Theatre's work since 1963 is now in the University Archives, and material of all kinds concerning their productions will continue to be deposited there. (See entry 22)

ONTARIO

87. Shaw Festival, Niagara-on-the-Lake

The Shaw Festival began in 1962 and until recently its records were kept in a haphazard fashion, often the case with a new theatre venture. However, efforts are now being made to build up a good record of the Festival's history. There are scrapbooks of reviews from the first season (complete only from 1966) and copies of each season's programmes, posters, press releases, brochures, including the touring dates. There are complete files of production photographs from 1964 on as well as publicity photographs and resumés for actors and staff. There are a number of set and costume designs and tapes of productions, as well as the model and working drawings for the new theatre. A good collection of books on Bernard Shaw and his contemporaries is being built up.

88. National Arts Centre, Confederation Square, Ottawa

Since it opened in June 1969, the National Arts Centre's attractions have been numerous and varied and have included stage productions, operas, ballets, concerts and revues, both for Canadian and international groups and performers. There is now an established policy for preservation of the many types of material documenting the artistic development of the Centre: programmes, posters, photographs, scripts, tapes, directors' notes, stage designs, and the many other types of printed and visual records so important to the history of a performing arts organization.

89. Stratford Festival, Stratford

The organization of the Festival's Archives was begun only in 1967, and while much valuable material has been preserved, a complete record, particularly for productions at the Avon Theatre, is not available. An archivist was appointed late in 1971, and a policy has been established for preserving and servicing this important collection.

The most important single item in the Archives is an almost complete collection of stage management and directors' prompt books. To ensure their safety, they are being microfilmed by the University of Guelph. There is a complete file of programmes, souvenir books and posters dating from the first year, 1953. Correspondence with Tyrone Guthrie, Tanya Moiseiwitsch, Vincent Massey, Alec Guinness and Cecil Clarke concerns the theatre's first seasons and the tent operation. The deed with the city for the clearing of the land, original plans for the theatre building, administrative correspondence, minutes of board meetings, annual reports, actors' contracts have all been retained. There is a set of photographs for each production as well as publicity photographs of actors. Press cutting albums and press releases are retained from the first year.

There is a collection of almost 1,000 black and white and colour slides of 37 Festival productions since 1957 which are made available to schools on loan from the Publicity Department. There is an incomplete collection of stage management records, production department files, costumes notes, wardrobe and property lists. A collection of scripts submitted to the Festival is also retained. There is a very incomplete record of music scores, particularly for the operas in the early years, and a collection of videotapes, begun in 1968, for use in actors' workshops and for research. One hundred and fifty original costume sketches, the gift of the designers each season, are the property of the Festival Theatre.

At present, costumes and properties are housed in a storage warehouse and are used for display and rental. However, a recent policy decision now ensures that a few selected costumes from each production will be preserved for the Archives collection.

Theatres are often the recipients of theatre memorabilia, and the Festival possesses a commemorative medal from the Shakespeare Jubilee of 1769 which was organized and produced by Garrick, and an oak chair reputed to have been owned by Shakespeare.

The nucleus of the Library's book collection is the gift to the Festival of 1,000 volumes by Mr. Sidney Fisher of Montreal, including a copy of the "Fourth Folio", a number of complete sets of Shakespeare's works and six volumes of the rare "Theatrical Magazine", 1779-81. Play texts, costume and technical books have been added for the use of actors and staff.

90. O'Keefe Centre, Front and Yonge Streets, Toronto

The Centre has kept a good record of its printed material since it opened in 1960. There are bound volumes of programmes, files of photographs for each show, press releases, albums of reviews, posters and the architect's working drawings of the theatre.

91. Royal Alexandra Theatre, 260 King Street West, Toronto

The Theatre opened in 1907 and, while no complete record of productions has been kept, there are a number of items of real interest to theatre historians. There are between 2,000 and 3,000 photographs of stars who have played there, including Ethel Barrymore, Gladys Cooper, Donald Wolfit, the Lunts, Beatrice Lillie, Gertrude Lawrence, Alicia Markova, Helen Hayes, John Gielgud. Many of these photographs have been autographed and hang in the theatre and adjoining restaurants. They are added to regularly by performers appearing at the Theatre. Otherwise, the photograph collection is stored away, unsorted and unorganized. Fourteen bound scrapbooks of press cuttings cover reviews of productions since 1911. There is an account book covering the years 1909-12, noting financial details for companies which included Mrs. Fiske, James Hackett, William Faversham, Maxine Elliott, Viola Allen, Grace George, Margaret Anglin, Marie Dressler, Albert Chevalier. The Theatre has not kept its programmes or posters. There are six photographic scrapbooks of English and American performers (unconnected with the Theatre) between 1880 and 1920. They are not indexed, nor can they be considered useful theatrical records while inaccessibly located in the Theatre.

92. St. Lawrence Centre for the Arts, 27 Front Street East, Toronto

The Centre opened in February 1970, and records of its first seasons have been retained: programmes, posters, press releases, brochures, newspaper reviews, photographs and prompt copies of the plays. There is every possibility that this material will be handed over regularly to the Theatre Section of the Metropolitan Toronto Central Library for preservation and servicing.

93. Studio Lab Theatre Foundation, 53 Queen Street East, Toronto

Because of the experimental nature of its work, this company has had fewer records of a printed nature to preserve. Programmes and posters are not regularly produced. However, prompt scripts for all productions have been retained since the company started in 1965, as well as newspaper reviews and photographs.

94. Toronto Workshop Productions, 12 Alexander Street, Toronto

The preservation of records by this dedicated company has been as reliable as its production history, and a good collection of material exists from the company's first year, 1959. There are prompt scripts of original works performed, including "The Golem of Venice", "Chicago 70", "The Mechanic", "Faces", "Mr. Bones", "Before Compiegne", "The Good Soldier Schweik", "Hey, Rube! ", "Che Guevara". There are 15 music tapes, including original scores for "Flood" (1968) and "The Tempest" (1969). Photographs document all productions and include 400 colour slides of the stage, the productions and costumes. The resident costume designer maintains a portfolio of her original sketches and, in addition, there are Joyce Wieland's set designs for "And They'll Make Peace". Architectural drawings of the Alexander Street theatre are available. A complete file of programmes and newspaper clippings exists, as well as posters for most productions. The company has also retained its financial records and correspondence since 1959.

PRINCE EDWARD ISLAND

95. Confederation Centre Theatre, Box 848, Charlottetown

The Centre has retained records of its work since it opened in 1964, but the material is unorganized. Photographs, stage designs and architectural models exist for the various productions. The Library of the University of Prince Edward Island has recently begun a record of events at Confederation Centre, which are principally those of the Charlottetown Festival. As a result of this interest, it is hoped that the University will act as official repository for this material.

QUEBEC

96. Centaur Theatre, 453 St. François Xavier Street, Montreal

The company maintains files of its programmes, posters, photographs and newspaper clippings since 1969, its first year.

97. Saidye Bronfman Centre Theatre, 5170 St. Catherine Road, Montreal

Records of the company's work have been retained since the theatre began in 1967: programmes, posters, tapes, designs, photographs, scrapbooks and newspaper clippings.

98. Le Théâtre du Nouveau Monde, 135 St. Catherine Street West, Montreal

Despite a fire in 1963 that destroyed many of its records, Le Théâtre du Nouveau Monde, one of the oldest and most important professional theatre companies in Canada, has a complete file on each production since its first season in 1951. There are programmes, posters, a complete set of production photographs, colour slides, prompt copies, reviews, correspondence, press releases and a complete file of the publication "L'Envers du Décor". There are press cutting albums, fully indexed by play title, actor, director and designer, which supply a complete record for each production as well as a useful resumé of each person's work for the company.

These printed and visual records of the company's work have been deposited with La Bibliothèque nationale du Québec.

99. Le Théâtre du Rideau Vert, 355 Gilford Street, Montreal

The first production by this company, the oldest active theatre group in French Canada, took place in February 1949. A full record of its work since that time, both for productions in Montreal and abroad, has been retained: programmes, posters, newspaper clippings, press releases, designs and photographs.

SASKATCHEWAN

100. Globe Theatre, 220 Lakeshore Drive, Regina

The Globe Theatre has kept a good record of its work since 1966: programmes, posters, photographs, scrapbooks of newspaper clippings, account books, designs and correspondence. As time goes on, the Theatre may be interested in having the Saskatchewan Archives Board house and service its records.

AMATEUR THEATRES

Amateur theatre in Canada has a record of tremendous activity since the 1920s. While the printed record for many of the little theatre groups is no doubt still held privately, some of the theatres with a long history have maintained good records. A note on a few of these follows.

101. Le Cercle Molière, Box 1, St. Boniface, Manitoba

The oldest French amateur theatre group in Canada and the first to organize in Western Canada, Cercle Molière is in the process of organizing material that has accumulated since its first year, 1925. Programmes for all productions exist, as well as an incomplete record of prompt books, photographs, stage designs and newspaper clippings. Most of the correspondence and minutes of meetings have been kept.

102. London Little Theatre, Grand Theatre, 471 Richmond Street, London

London Little Theatre began in 1933, and the records have been only casually maintained since the late 1940s. Earlier material is probably held by London residents. In recent years, programmes, posters, photographs, newspaper clippings and some designs have been preserved.

103. University Alumnae Dramatic Club, Firehall Theatre, 70 Berkeley Street, Toronto

Founded as the Dramatic Club of the University College Alumnae Association in 1918, this theatre group, with its enviable record of non-commercial plays, widened its scope to include women undergraduates of other universities and changed its name in 1942. There is a fairly complete record of its activities from the first season to the present: account books, minutes of meetings, scrapbooks (containing programmes, publicity releases, flyers, newspaper clippings). In addition, there are a few prompt books, tapes and photographs.

VI PUBLIC LIBRARIES, MUNICIPAL ARCHIVES

PUBLIC LIBRARIES

ALBERTA

104. Calgary Public Library, 616 Macleod Trail S.E., Calgary

The Central Library is broadly subject divided, and theatre books are housed in the Fine Arts Department, drama with the Humanities Department. The Fine Arts Department was established in 1963 at the time of the new building, and there are over 2,000 performing arts titles. In a drama collection of over 3,500 titles, concentration is on British drama with a particularly strong Shakespeare collection of over 1,200 titles. Present holdings have been described as conventional, but there are plans to augment the collection in view of the proposed expansion of the Central Library.

105. Edmonton Public Library, 7 Sir Winston Churchill Square, Edmonton

Although Edmonton Public Library was established in 1913, and moved into its new building in 1967, it has acquired a virtually new book stock since 1959. At the moment only one-third of the collection is for reference use, although it is considered the central reference library with the expectation of becoming the regional library for the area. There are no subject sections and all the reference and circulating books are interfiled on open shelves. The non-book material consists of musical scores and phonograph records, films and tapes. Fourteen staff members service the Information Division which serves the entire building. Book stock in the performing arts is just over 2,000 volumes, while the drama collection of over 5,000 volumes shows strength in British and American plays. The "Edmonton Journal" has been well indexed since 1961, and is a good source of information on local theatre activities.

106. Vancouver Public Library, 750 Burrard Street, Vancouver

The Fine Art Department was established in 1929, and contains about 36,000 volumes of which 4,600 are in the performing arts, with strengths in film and dance as well as theatre. A serious shortage of funds for the Department has slowed collection development, but the staff, while insufficient, does a good job in badly crowded conditions. Partly in view of budget cuts and heavy book losses, there is now more emphasis on the reference collection, and it is estimated that over half the books are now available for reference use only. There are extensive newspaper clipping files: about one-third of the collection concerns the performing arts, and there are good files on the Vancouver Opera House and the Vancouver Little Theatre, as well as extensive film reviews.

Over 1,000 programmes for Vancouver theatre and music events are retained chronologically, and cover productions since 1905 for such theatres as the Vancouver Opera House, Theatre under the Stars, Vancouver Playhouse, Vancouver Opera Association and numerous touring companies. These files are patchy with the material acquired by casual donation rather than through a regular acquisition policy. (Nor has all the material on a subject been brought together. For the Vancouver Opera House, for example, the Fine Art Department has a file of programmes, the Northwest History Section has box office statements and a few programmes, and the City Archives have a file on the theatre.) There are bound and catalogued programmes for Theatre under the Stars (1941-62), Vancouver Symphony (1946-48, 1952 on), Vancouver International Festival (1958-68).

Scrapbooks have been put together by library staff from the 1930s to the 1960s. They contain items of theatre interest, but cannot be regarded as important source material in the field. A miscellaneous collection of local theatre posters is unorganized and uncatalogued and, along with American film posters for the 1940s and a collection of 500 film stills (1920s-1950s), can be of little use until organized and made available. The Department has a valuable subject index to periodicals and newspapers for local areas of interest. It was begun in the 1920s and contains over 5,000 entries for the performing arts. There is good co-operation between the Fine Art Departments of the Vancouver Public Library and the University of British Columbia; monthly meetings are held by department heads.

The Language and Literature Department houses over 5,000 drama titles which make up about one-seventh of the total collection. Biography titles are purchased principally by General Collections which permits gaps in both the Fine Art Department and in the Language and Literature Department.

The Northwest History Section contains five volumes of box office statements for the Vancouver Opera House (1906-07, 1910-12) and a few programmes for the same period. They record the visits of such stars as Billie Burke, Julia Marlowe, John Drew, Maxine Elliott, William Faversham, Marie Dressler, Olga Nethersole and Helena Modjeska.

The Photographic Archives consist of over 100,000 photographs of British Columbia and the Yukon, with emphasis on Vancouver. While there is no doubt some theatre material in the collection (photographs of actors and theatres), it is not yet organized for a subject approach.

107. Greater Victoria Public Library, 1312 Blanshard Street, Victoria

A serious cutback in money available for staff and book collections has restricted adequate service in the area. The 1,700 volumes in the performing arts and 2,700 drama titles are insufficient, but it is hoped that the situation will shortly be remedied.

MANITOBA

108. Winnipeg Public Library, 380 William Street, Winnipeg

Material in the performing arts (1,200 theatre titles, 2,700 drama titles) is completely inadequate for the size of the city served. With the prospect of a new building, there should be some impetus to acquire more heavily in this field, encouraged by the very lively interest in the activities of the Manitoba Theatre Centre.

ONTARIO

109. Hamilton Public Library, 55 Main Street West, Hamilton

Staff in a totally inadequate building are doing their best to give good service to the community. The Arts and Science Department retains books on the performing arts and the collection is a good one, almost 3,000 volumes. The Literature Department's collection of plays numbers about 4,500 titles, but housing the two components of the theatre field in separate departments is not totally satisfactory. Hamilton has a long history of theatrical activity; there are several flourishing amateur groups and a Theatre Auditorium, part of a new civic centre, will be ready in 1973.

The Reference Department has a collection of programmes and scrapbooks documenting Hamilton's early theatre history. The *R.A. Pringle Papers* contain almost 600 Hamilton theatre programmes covering 35 years from 1880. They include 475 programmes for the Grand Opera House between 1880 (the year it was built) and 1913, with an almost complete run from 1900-13. They record visits from local and touring companies that included such stars as Vesta Victoria, Madame Albani, Mrs. Patrick Campbell, Viola Allen, Marie Tempest, Rose Coghlan and Margaret Anglin. In addition, there are programmes for Bennett's Theatre (1909-10), Savoy Theatre (1903-15), Temple Theatre (1910-15) and (George) Summers Mountain Park Theatre (1902-14). About 50 loose programmes exist for the Grand Opera House from 1881-1940, and almost 150 programmes record productions of the Players Guild since 1930. In addition, there are four scrapbooks of Ella Julia Reynolds containing reviews of Hamilton theatre and concert events (1913-35), and one for the Hamilton Thespian Society (1938-40).

There is an extensive card index to periodicals, programmes, etc. which includes much material on local theatre events.

110. London Public Library and Art Museum, 305 Queens Avenue, London

The book collection consists of fewer than 2,000 titles in the performing arts and just over 3,000 play titles. The Library's strength is in its collection of non-book materials, housed in the London Room.

For London's Grand Opera House, there are 80 loose programmes from 1880s-1960s, and a scrapbook containing 50 programmes dating from 1915-33. There is a scrapbook of general London music and opera programmes from 1867-1922 and another for 1914-15 which includes programmes of music, plays, musical comedies and films. Both of these contain Grand Opera House programmes. An interesting broadside of 1845 lists the Rules and Regulations of the Shakespeare Club, a military establishment in London which put on seasons of plays.

There is a file of London Little Theatre programmes and a run of "Call Boy", the group's magazine/programme (1947-59). Assorted files of clippings and programmes document London theatre activities from the late 1940s, and seven volumes of the Library's newspaper scrapbooks (1934-52) contain articles on London's early theatre history, London Little Theatre and visits to London by Jessica Tandy, Hume Cronyn and Alexander Knox.

111. Ottawa Public Library, 114 Metcalfe Street, Ottawa

The Ottawa Public Library has been severely hampered by a small, old building, but a new building on the same site will be ready in 1973.

Since the opening of the National Arts Centre in 1969, Ottawa's cultural life has taken a great leap forward. It is hoped that, with this impetus, the Public Library's book collection in the performing arts will grow rapidly. It is not at the moment a flourishing collection, with fewer than 1,000 volumes. What would be termed a small collection of 1,800 plays is enriched by an additional 2,500 out of print drama titles which have not been recatalogued from their original Cutter class number. They include the works of French dramatists in the late nineteenth and early twentieth centuries, a good collection of English drama including some eighteenth century editions, and bound volumes of "La Petite Illustration" (1929-38), each issue containing a play.

Public Libraries of Metropolitan Toronto

112. Central Library. Music Library, 559 Avenue Road, Toronto

The Music Library's collection consists of 5,000 books, 85 current periodicals and 500 libretti. There are 25,000 scores (including over 1,000 opera and operetta scores) and 7,500 phonograph records and tapes. There are indexed files developed since the 1940s on Canadian and non-Canadian composers, performers and music personalities, as well as newspaper reviews of concerts and recitals from the same period. There is a collection of 3,000 concert programmes from 1867 on and 30 scrapbooks of Canadian musical events, the earliest dating from 1856. There are 250 autographed photographs of opera singers and a collection of Canadian sheet music from the 1840s to 1920.

113. Central Library. Theatre Section, 214 College Street, Toronto

The Theatre Section of the Central Library was opened in 1961 as a separate subject section to provide the specialist and general public with material on all aspects of the performing arts. The extremely rich resources of other sections of the Central Library are available to back up the theatre collection.

There are over 20,000 books in a number of languages on performing arts throughout the world: theatre and drama, moving pictures, ballet and modern dance, television and radio, circus, music hall, vaudeville, puppetry, pantomime. There are good collections of English drama, particularly Shakespeare, French drama, and over 500 Canadian drama titles in English and French, 150 of which are unpublished typescripts. Ninety current periodicals are received, and there are complete or good runs of important journals such as "The Theatre" (1878-97), "Theatre Magazine" (1901-31), "Theatre Arts", "Theatre World", "Plays and Players", "Films in Review", "Films and Filming", "Sight and Sound". Over 750 phonograph records feature original casts or outstanding performances of classical and contemporary plays. Over 500 files of clippings and pamphlets stress Canadian theatre activity past and present. A number of scrapbooks of Canadian interest are on microfilm. These include Sir John Martin-Harvey's Canadian tours (1913, 1920-21), Canadian tours of the Stratford-upon-Avon Players (1913, 1928-32), Royal Alexandra Theatre press clippings (1911-65), dancer-teacher Boris Volkoff's programmes and clippings (1932-60), Roly Young's "Globe and Mail" entertainment features (1934-47), clippings and programmes documenting director Malcolm Morley's visits to Canada between 1935 and 1950 as Dominion Drama Festival adjudicator and as director for Montreal's Open Air Playhouse and the Canadian Repertory Theatre in Ottawa.

114. Theatre Programmes, Playbills, Posters

Over 12,000 programmes provide a record of the work of professional Canadian companies, as well as significant English and American productions. They include records of nineteenth and early twentieth century Toronto theatres such as the Grand Opera House, Princess and Empire Theatres, an almost complete set of programmes for the Royal Alexandra Theatre since its opening in 1907, complete sets for the Crest Theatre, O'Keefe Centre, Hart House Theatre and Central Library Theatre, and good files for all regional theatres in Canada. The playbill collection, for Toronto and eastern Canada, includes a number from the Theatre Royal, Montreal and the Royal Lyceum, Toronto, as well as a rare Queen's Arctic Theatre playbill of 1852. There are several hundred London and Edinburgh playbills, many of which are for the Haymarket, Covent Garden and Drury Lane Theatres. An international collection of over 1,500 theatre, film, ballet and circus posters includes a good record of Canadian theatres, two Alphonse Mucha designs for Sarah Bernhardt in the roles of Gismonde (1894) and Medée (1898), and 12 late nineteenth century American theatre posters for productions which came to the Grand Opera House, Hamilton.

115. Stage Designs, Engravings, Photographs

Four hundred and fifty original set and costume designs document Canadian productions: the Stratford Festival, Shaw Festival, National Ballet of Canada, Canadian Opera Company, Canadian Players, Crest Theatre, Central Library Theatre, Hart House Theatre, Manitoba Theatre Centre, Vancouver Playhouse, Theatre Calgary, Citadel Theatre, Neptune Theatre. There is a collection of over 600 engravings: English and American theatre portraits, including an interesting one of Edmund Kean as a Chief of the Huron Tribe (1826), 36 rare engravings of the interior of the Schouwburg in Amsterdam between 1738 and 1774, and a portfolio of engravings by Alessandro Sanquirico for operas and ballets early in the nineteenth century. The collection of over 26,000 photographs includes 14,000 film stills, photographs of Canadian theatre productions and Canadian, American and British performers, 170 photographs of Walker Theatre, Winnipeg productions (1907-09), and a good collection of all Crest Theatre and Canadian Players productions.

116. Important Items, Manuscript and Special Collections

Important items in the collection include the 12-volume "Monumenta Scenica", an album of eighteenth century costume designs for the Comédie-Française and Comédie Italienne by Whirsker, pantomime and ballet sketches by the nineteenth century English stage designer, C. Wilhelm, for the Empire and Alhambra Theatres at the end of the last century, "La Nozze degli Dei" (1637), Bonarelli's "Il Solimano" (1620) with engravings by Jacques Callot, George Saunders' "A Treatise on Theatres" (1790). There is an important collection of 75 court festival books ranging from the sixteenth to the nineteenth centuries, principally from France, Holland, Germany, Belgium and Italy.

Special collections of Canadian material include records and photographs of the Taverner Company which appeared in eastern Canada and the United States (1873-1918); the *Thomas Scott Collection* of programmes and records for Toronto's Grand Opera House (1876-1900); six watercolour sketches by Sir John Martin-Harvey done during Sir Henry Irving's Canadian tour in 1884, including two of Sir Henry Irving; George Summers theatre scrapbooks, newspaper clippings, photographs, typescripts, correspondence (1889-1918); photographs and 100 scripts for the Marks Brothers company which toured eastern Canada early in the century; records of the Mae Edwards Players which toured the Maritimes and New England in the 1920s; Princess Theatre (Toronto) scrapbooks of reviews and advertisements (1917-30); film actor Ned Sparks' letters, photographs, press cuttings (1917-36); Toronto Children's Players photographs, programmes, costume sketches, clippings (1930-59); papers of the Canadian Repertory Theatre, Ottawa (1949-56); 12 scrapbooks of press cuttings for actress Judith Evelyn (1936-61); 13 scrapbooks of reviews and programmes, correspondence and over 2,000 production and publicity photographs for the Crest Theatre (1954-66); 17 scrapbooks of press cuttings and a large collection of photographs for the Canadian Players (1954-68).

There are, in addition, extensive indexes to Canadian theatre productions, to plays, and to performing arts personalities. The Theatre Section issues a monthly list of its reference book acquisitions and contributes to the Central Library's "Quarterly Bulletin of Outstanding Acquisitions".

City of Toronto and Borough Libraries

The lack of uniformity in stock keeping methods in the borough libraries makes it impossible to offer comparative statistics. In some cases, no stock list is kept and no inventory taken. There are indications that the main pressures and use of performing arts titles come from students, principally in the high schools, with minimum co-operation noted between the schools and libraries. Most libraries in the area consider their collections adequate for their needs, while acknowledging dependence on the resources of the Central Library. The building up of collections in itself creates a demand, so that, given improved budgets, the theatre collections could be built up considerably.

117. Toronto Public Libraries

The 23 branches of the Toronto Public Library offer a larger selection of books on the theatre (particularly drama) than in any area of comparable size, and the five largest branches have good performing arts collections. The Forest Hill Branch is responsible, within the city system, for a specialization in the fine and performing arts, and is at present building up its cinema collection to serve the needs of its Learning Resources Centre, a community leisure-time education centre offering programmes in the graphic, performing and communication arts. The Centre has a growing collection of records, films and its own playscripts to back up the numerous courses offered in dance, drawing and painting, puppetry, film making, drama, photography, etc. The Yorkville Branch services a collection of over 2,000 volumes of plays designed for playreading groups. Over 600 titles in sets of six, ranging from Greek drama to the modern playwrights, are included in this collection.

118. Windsor Public Library, 416 Victoria Avenue, Windsor

Windsor Public Library's material in the field is mainly its book collection with some newspaper clipping files on Canadian theatre and one scrapbook on local little theatre. The book collection in the performing arts is a small one, although this is balanced by a very large play collection, almost 10,000 volumes. The library has a particular interest in Canadian drama and its collection of over 80 unpublished (and uncatalogued) Canadian plays includes works by Howard Adelman, Harry Boyle, Joseph Schull, John Coulter, James Reaney and Gwen Pharis Ringwood.

QUEBEC

119. Bibliothèque de la Ville de Montréal, 1210 Sherbrooke Street East, Montreal

The Library's holdings in the performing arts are small, but its great strength is in French drama, a collection of over 3,500 titles from the earliest years to the present. In addition, there is the *Collection Duquesne,* being the theatre library of Albert Duquesne which was given to the Montreal City Library in 1966 by L'Union des Artistes. The collection consists of over 4,000 French plays, including operas, operettas and comic operas, principally for the period 1880-1940. It includes runs of "L'Illustration Théâtrale" (1899-1913) and "La Petite Illustration" (1913-38). The collection is not yet catalogued, but a card catalogue by author is available. The *Collection Gagnon,* the Library's impressive Canadiana collection, contains 250 drama titles from French Canada.

SASKATCHEWAN

120. Regina Public Library, 2311-12th Avenue, Regina

Regina Public Library has a strong interest in the visual arts, an art gallery under a curator within the library, and a flourishing picture loan service. Despite the existence of the University's Drama Department and the Globe Theatre, the public library has not emphasized the performing arts. Its collection of books in the field is fewer than 1,000 titles and its play collection only 1,700 titles. Programmes for events sponsored by or housed in the library's auditorium are retained.

121. Saskatoon Public Library, 3111-23rd Street East, Saskatoon

Saskatoon's new main library was built in 1966. It has only a small reference collection, with no plans to augment it. While music and theatre are among its proposed subject specialities, the theatre collection is not large, numbering fewer than 1,000 titles. Nor is the drama collection particularly extensive, fewer than 2,000 titles. However, the atmosphere in the library is an extremely pleasant one and much is being done by friendly, co-operative staff.

MUNICIPAL ARCHIVES

ALBERTA

122. Edmonton City Archives, Historical Exhibits Building, 10115-112th Avenue, Edmonton

Edmonton's local history museum and archives contain an interesting set of 19 interior and exterior photographs of Edmonton's Empire

Theatre taken in 1921. It opened in 1920 and welcomed stars such as Harry Lauder, George Arliss, Sir John Martin-Harvey, George Robey and The Dumbells. In addition, there are newspaper clipping files on Edmonton theatres: the Empire, Empress, Pantages, Princess, Opera House, Citadel and Jubilee Auditorium.

BRITISH COLUMBIA

123. Vancouver City Archives, Vanier Park, 1100 Chestnut Street, Vancouver

This local history collection was begun in 1933 by Major Matthews. The Archives are responsible for the preservation of historic public records of all city departments and agencies, but the collection includes much non-official material on the last 70 years in Vancouver. Theatre material consists of at least 85 files of programmes, clippings and some photographs for early Vancouver theatres such as the Orpheum, Pantages and Vancouver Opera House.

SASKATCHEWAN

124. Local History Department, City of Saskatoon, Saskatoon Public Library, 311-23rd Street East, Saskatoon

A Local History Department for Saskatoon was established in the Public Library in 1967 and, while its theatre material is not extensive, there is a real interest in building up this aspect of the collection. Plans are being made to approach local residents for relevant records. At present, there is a small collection of Saskatoon theatre programmes from 1912 to 1930, recording the visits of such performers as Lewis Waller, Robert Mantell and early vaudeville companies. There is also an assorted collection of programmes from the 1960s for the University of Saskatchewan's Drama Department, Gateway Players and the Centennial Auditorium.

VII MUSEUMS AND GALLERIES

ONTARIO

125. National Gallery of Canada, Elgin Street, Ottawa

In 1953 the Department of Prints and Drawings acquired 125 of Edward Gordon Craig's woodcuts and etchings done between 1898 and 1939. More than half deal with theatrical subjects and include 26 designs used in two Cranach Press editions of "Hamlet" in 1928 and 1930, as well as a number of his black figures for "The Merchant of Venice". The woodcuts include designs for the 1903 production of Ibsen's "The Vikings", the Abbey Theatre production of "The Hour Glass" by W.B. Yeats in 1911, and a backcloth for "Dido and Aeneas" performed by members of the Purcell Operatic Society in 1900.

In addition, the Department possesses four costume designs by the English artist Robert Colquhoun for the 1953 production of "King Lear" at Stratford on Avon, with Michael Redgrave as Lear.

126. Rothmans Art Gallery of Stratford, 54 Romeo Street, Stratford

The *Floyd S. Chalmers Collection* of original designs for Stratford Festival productions was presented to the Gallery in 1968, and consists of 41 costume sketches done for productions between 1957 and 1965. Two designs were selected for each production, in most cases for leading roles. They include work by Tanya Moiseiwitsch, Desmond Heeley, Brian Jackson, Robert Prévost and Leslie Hurry for such productions as "Coriolanus, "Taming of the Shrew", "Cyrano de Bergerac", "Troilus and Cressida", "Macbeth", "Midsummer Night's Dream", "Othello", "Le Bourgeois gentilhomme", "Julius Caesar" and "King Lear".

127. Royal Ontario Museum, 100 Queen's Park, Toronto

The Museum is fortunate to have in its Textile Department 13 original costumes for productions by Diaghilev's Ballets Russes, from ballets produced between 1911 and 1936. They include a peasant costume and a dandy's costume for "Tricorne" designed by Picasso (1919), a cossack's uniform for "La Boutique fantasque" designed by Dérain (1919), two capes from "Petrouchka" designed by Benois (1911), a dress from "Les Papillons" designed by Bakst (1912), dresses for "Le Pavillon" designed by Cecil Beaton (1936), dresses for "Les Femmes de bonne humeur" designed by Bakst (1917) and a tunic worn by Pavlova in the 1920s.

The Textile Department also houses a small collection of Japanese and Chinese theatrical costumes. There are five Nō robes dating from the early seventeenth to the late eighteenth century, one Kabuki costume, c1800, and six Chinese theatrical costumes (robes, coats and a hat) from the late nineteenth and first half of the twentieth century.

The Far Eastern Department has a small collection of early Kyogen and Nō masks, Japanese musical instruments, a quantity of Japanese prints and one Chinese (or possibly Javanese Wayang) shadow puppet.

QUEBEC

128. McCord Museum, 690 Sherbrooke Street West, Montreal

Theatrical material in this museum of Canadiana (prints, drawings, manuscripts, maps, furnishings and costumes) is not extensive, but there are two collections of interest.

The *Sally Starke Papers* consist of unsorted boxes of programmes, correspondence and newspaper clippings for Montreal theatre groups with which Miss Starke was actively associated. The principal items are these: Trinity Players (Trinity Memorial Church), 1912-61: principally programmes and newspaper clippings from the 1940s, also financial reports, by laws, membership lists, correspondence and a minute book of committee meetings, 1912-14; Montreal Repertory Theatre, 1943-62: programmes and clippings, membership lists, minutes of board and committee meetings, correspondence and financial statements; Mountain Playhouse: programmes and clippings from the 1950s; Dominion Drama Festival, 1940s-1960s: programmes, souvenir books, press releases, newspaper clippings, minutes of general meetings, committee reports, correspondence and business papers, annual regional reports, mainly for the Western Quebec region; Montreal theatre programmes, 1920s-1960s: 150 unsorted programmes including His Majesty's, Montreal Masquers, Montreal Drama Guild, Le Festival de Montréal, Le Théâtre du Nouveau Monde, Le Théâtre du Rideau Vert, La Comédie-Canadienne.

In addition, there is a collection of papers from the 1940s which belonged to the Montreal actress, Rosanna Seaborn Todd. For the Open

Air Playhouse at Beaver Lake there are financial statements, business papers, membership lists, publicity material, programmes and part of a plan for the theatre. Her material also includes a collection of Montreal Repertory Theatre programmes, personal correspondence, publicity photographs and two boxes of unidentified costumes.

The Notman Photographic Archives consist of over 400,000 photographs taken across Canada beginning about the middle of the nineteenth century by William Notman and other photographers. Photographs of theatrical interest are included, such as Madame Albani, Mrs. Scott Siddons, Buffalo Bill and Sitting Bull, and more will no doubt emerge under the names of individuals and theatres.

129. Montreal Museum of Fine Arts, 1379 Sherbrooke Street West, Montreal

The Museum possesses six rare Japanese Nō play masks acquired in the 1930s and 1940s. They are of carved paulownia wood and include several versions of the Devil Mask. The Reference Library houses a collection of over 1,000 books on the history and development of costume.

VIII SPECIAL COLLECTIONS

ONTARIO

130. The Arts and Letters Club, 14 Elm Street, Toronto

The Club was founded in 1908 to bring together men interested in the arts. The unique literary, artistic and musical talents of Club members resulted in a large number of theatrical productions, particularly in the early years. These were directed by Roy Mitchell, afterwards first director of Hart House Theatre, and members such as Vincent Massey, Healey Willan, Arthur Lismer and Lawren Harris were active. The Club's first play, Maeterlinck's "Interior", was produced in 1911, followed by such highlights as "Shadow of a Gunman", "The Rising of the Moon", "Riders to the Sea", and Japanese Nō plays.

The Club's records, while incomplete, adequately cover its varied activities including the dramatic presentations, many of which were original pieces by members. Six scrapbooks from 1908 to the present contain most of the records: announcements of meetings, important correspondence, theatre programmes, newspaper clippings, pencil sketches of members (many by Arthur Lismer), the Club constitution set to music by Healey Willan, a poem by Vincent Massey on becoming Club president, photographs of members and records of celebrities entertained at the Club such as Sir Johnston Forbes-Robertson, Sir John Martin-Harvey and John Drinkwater. These scrapbooks will be microfilmed by the Ontario Archives. In addition, there is an incomplete file of original scripts for Club revues and four photograph albums for Napier Moore's "Spring Revue" from 1930-39. For the Club's production of "The Chester Mysteries" first done at Hart House Theatre in 1919, there is the director's copy of the text and Healey Willan's music.

131. Canadian Broadcasting Corporation

The extensive holdings of CBC libraries and departments in centres across the country are essentially for the use of staff members. Their great documentary and historic value, however, prompts a description of some of these collections and services. Collections similar to those in Toronto exist in Montreal and have not been separately discussed.

Research Library, P.O. Box 478, Ottawa

The Research Library at Head Office offers a working collection of books, periodicals and pamphlets on communications, radio and television, advertising and the social sciences.

132. Music Library, 354 Jarvis Street, Toronto

The Music Library in Toronto, established in the 1930s, is outstanding in Canada. Its strong areas are orchestral scores and parts, twentieth century orchestra scores, folk songs and popular songs and a complete collection of Mozart scores. Canadian material is particularly important and consists of scores and parts of over 100 commissioned works, Canadian song books and published sheet music, and a representative selection of nineteenth century material. Full correspondence and records of commissioned musical works are retained. The book and periodical collections are small, being used principally for quick reference. The CBC has music libraries across Canada in Montreal, Toronto, Vancouver, Winnipeg and Halifax. Record libraries are maintained in these and eight other cities.

133. Program Archives

This very vital department selects, organizes and cares for CBC programmes on film, tape, videotape, kinescope and sound recordings which provide a unique documentation of Canada and our times. Lack of an early policy resulted in a haphazard preservation of records in centres across the country, but in 1959 two Canada units were established in Toronto and Montreal to serve as radio and television archives centres. Radio recordings have been retained almost exclusively because of budget restrictions, staff and space shortages and the overwhelming quantity of unorganized material, and until recently very little television material had been preserved. The catalogue has over 80,000 entries at the present time, with between 500 and 600 new items added each month and over 50 hours of recordings provided for use in productions each month.

134. Reference Library

This is a general reference library established in 1948 to serve CBC staff. There is a collection of 7,000 volumes and over 200 periodicals including complete files of "CBC Times", "Theatre World" and "Plays and Players". Good newspaper files are kept on films, plays and ballets, and in particular, biographical information on performers throughout the world. There is an extensive play index, begun in 1951, to plays in collections and to periodical reviews and articles about plays.

The Design Library was established in 1952 to meet the need for more visual material at the time television started in Canada. This collection, responsible to the Reference Library, houses illustrated books on costume, archaeology and travel and extensive illustration files under general subject headings. A certain amount of material which constitutes design records is being retained by the Design Department: ground plans, models, set and costume designs, photographs, costumes and props. Much valuable material has been lost over the years and, without the interest of a few individuals in the Department, very little would have been preserved, since there is no policy for retaining it.

135. Central Records

As well as business records, correspondence, contracts and production files, Central Records has the responsibility for retaining television and radio scripts both on microfilm and in the original. Acquisition of scripts has been haphazard, dependent upon producers, and much has been destroyed. However, since 1952 the department has retained many valuable radio drama scripts by such authors as Tommy Tweed, Eric Nicol and Alan King, Wayne and Shuster scripts from 1954-59, and the papers of Frank Willis. An unco-ordinated policy for preservation of material and severe budget restrictions resulting in space, equipment and staff cutbacks prevent this office from collecting or retaining records. Much of its material is of first importance, but a lack of recognition of the department's value has prevented its development and consolidation.

136. Film Library

Organized in 1953, the Toronto Film Library is the repository of all original CBC footage and stores between 83,000 and 85,000 cans of material. From this footage, Program Archives selects material of historical value, particularly Canadian. Regional film libraries are located in Montreal, Vancouver, Winnipeg and Halifax.

137. Publicity Photo Department

This Department retains for distribution over 100,000 black and white photographs and 7,000 colour transparencies of radio and television personalities and productions.

Still Photography Department
This department has been operating since the beginning of television in Canada (1952) and consists of a large library of photographs from original CBC productions.

138. Radio Drama Department

The Toronto Department has preserved copies of many important scripts: a complete record of "CBC Stage" from 1944, "CBC Wednesday Night" from 1947 and the scripts of producers such as Esse Ljungh, Andrew Allan and Frank Willis. Regional offices retain scripts of programmes originating in their regions.

139. Reference Library, Box 6000, Montreal

This is a general reference collection begun in 1944 for the use of CBC staff, particularly those involved in production. There are 36,000 book titles on a variety of subjects including fine arts, performing arts, mass media, Canadiana, international affairs, literature and education. There are 2,000 periodical titles, with good runs of fine art, theatre and film titles, 3,000 clipping files, 3,000 pamphlets and 36,000 pictures. There is an extensive index to illustrations in books and periodicals as well as an index to periodical articles.

140. Eaton's of Canada Limited, 493 Bay Street, Toronto

The Archives include records of the theatre groups formed by Eaton's employees and of the many theatrical and music events and lectures held in the Eaton Auditorium. As part of the little theatre movement of the 1930s, Eaton's employees formed the Masquers Clubs in Toronto, Winnipeg, Calgary, Hamilton and Montreal, and were widely acclaimed for their high standards and productions of Canadian plays. During World War II, the Masquers companies contributed entertainers for concert parties in England. Eaton's Operatic Society produced Gilbert and Sullivan operas from 1931 to the 1960s, with a production of "Princess Ida" in 1945 which starred Lois Marshall. A collection of programmes, production photographs and reviews, although incomplete, documents these years.

In addition, the company fostered the arts with the construction of Eaton Auditorium in Toronto in 1931. Lists of engagements and attendance records, advertisements and programmes record the Toronto appearances of such artists as Edward Johnson, La Argentina, Serge Lifar, Ted Shawn, Cornelia Otis Skinner and Joyce Grenfell.

The Margaret Eaton School of Literature and Expression, founded in Toronto in 1908, was the training ground for Canadian performers, although it later shifted its emphasis to physical education. Calendars for the School have been retained from 1908-26, 1932-35.

QUEBEC

141. Molson Breweries of Canada Limited, 1555 Notre Dame Street, Montreal

Montreal's first legitimate theatre, the Theatre Royal, was built by subscription under the leadership of John Molson in 1825. As part of its comprehensive records of the varied Molson operations, the Archives house documents on the theatre's early years. These include the 1825 building contract giving specifications for the theatre and a list of subscribers for the same year, an account book for the years 1825-27, notes of theatre rentals in account books for 1830-36, and a silk playbill for 1841 featuring gymnastic performances by "Il Diavolo Antonio". General correspondence for the period includes information on the theatre's operation.

IX PRIVATE COLLECTIONS

ONTARIO

142. Professor Robertson Davies, Toronto

Professor Davies' own collection illustrates his special interest in English theatre of the nineteenth century, and is generously used as background material for his student lectures. For this period, he has a large book collection, including a great many plays, as well as pictures and manuscripts. There are Edmund Kean playbills and engravings of him as Richard II and as Head of the Huron Tribe (1826), numerous tinsel prints, playbills for Sadler's Wells and the Old Vic, over 30 bound volumes of nineteenth century acting editions of plays, published music for Victorian melodramas, souvenir books of Henry Irving productions and unpublished incidental music for his production of "The Bells", and a collection of material on Sir John Martin-Harvey: posters, prompt books and 1,000 letters, some of which concern his Canadian tours.

143. Miss Amelia Hall, Toronto

The actress Amelia Hall has an extensive record for the Canadian Repertory Theatre, Ottawa, which flourished from 1949 to 1956. Her scrapbooks from 1949 to 1954 contain reviews, programmes, correspondence and publicity material, and in addition there are financial records and some production notes. Much of the material on this theatre is scattered and in private hands, but Miss Hall's proposed history of the theatre should bring the record together.

QUEBEC

144. Mr. Sidney Fisher, Montreal

One of the most important private collections of Shakespeare material in the world is held privately by Mr. Sidney Fisher in Montreal. It consists of early Shakespeare editions, books used by Shakespeare as sources for his plays, early books containing references to Shakespeare during his lifetime and in the century following his death, and early books and maps illustrating Shakespeare's life and period. There are 41 editions of Shakespeare's works including a copy of the first collected edition of the plays, the "First Folio" of 1623, as well as copies of the "Second Folio", "Third Folio" and "Fourth Folio" for 1632, 1664 and 1685. The fifth collected edition, published in 1709 and edited by Nicholas Rowe, is the first of the modern editions. Shakespeare borrowed freely from many of the books of the day and in most cases the copy in Mr. Fisher's collection is the same edition which Shakespeare used. The titles include Holinshed's "Chronicles of England", Foxe's "Book of Martyrs", William Camden's "Britannia" and Boccaccio's "Decameron". The books that refer to Shakespeare include works by Jonson, Milton, Dryden, Beaumont and Fletcher, Dugdale's "Antiquities of Warwickshire" and Scarron's "Comical Romance". Material that illustrates his life and period includes Sir Walter Raleigh's "History of the World", books on heraldry, on the topography of London, herbals, early maps of London and Warwickshire and contemporary engraved portraits.

The collection is further enriched by 4,500 engravings, an almost complete set, by the great Bohemian engraver, Wenceslas Hollar (1607-77), and is the second largest collection in the world. His topographical views of London, both before and after the Great Fire, are of the greatest importance, and the prints of shipping scenes, castles and women's costume possess great charm.

145. Collections of Stratford Festival Stage Designs

Original designs for Stratford Festival productions have been acquired for public and private collections in Canada and the United States. They provide a unique record of the work of prominent stage designers who have helped to make this theatre world famous, including Tanya Moiseiwitsch, Desmond Heeley, Brian Jackson, Leslie Hurry and Robert Prévost.

Apart from the 150 designs owned by the Festival Theatre, the Floyd Chalmers collection in the Rothmans Art Gallery of Stratford, and the 300 designs in the Theatre Section of the Metropolitan Toronto Central Library (all of which are discussed elsewhere), there are three important private collections in Canada. Mr. and Mrs. Lawrence Freiman, Ottawa, have a collection of 115 designs covering the years 1956-69, in many cases four designs for each production. Mr. and Mrs. A.M. Bell, Stratford, have 60 designs from 1953-71, given to them by the designers, including two from "Richard III", the Festival's opening production. A number of their sketches have been chosen to illustrate the annual souvenir books. Mr. and Mrs. Gerald Bronfman, Montreal, own 44 designs for the years 1956-70. Many of the designs in these collections are for principal performers including Paul Scofield, Christopher Plummer, Zoe Caldwell, Douglas Rain, Leo Ciceri, Kate Reid, Tony van Bridge, Powys Thomas, Frances Hyland, Douglas Campbell, William Hutt, Martha Henry, Eric House.

X CINEMA COLLECTIONS

ONTARIO

146. Canadian Film Institute, 1762 Carling Avenue, Ottawa

The Canadian Film Institute is a non-profit organization founded in 1935 to encourage and promote the study, appreciation and use of films and television. In addition to its National Film Library (consisting of some 12,000 films in 30 special collections), the Institute operates a national film and television information centre for its members, the Film Study Centre. It contains over 5,000 books and pamphlets, several hundred film and television scripts and over 400 trade and critical journals from 21 countries. There is a collection of 100,000 film stills from the earliest days of film to the present which includes production stills, photographs of personalities, theatres and equipment. There is an international poster collection of over 1,000 items, so far largely uncatalogued.

The Centre's single most important resource is an extensive card index to feature films, shorts and documentaries. It includes basic information on more than 120,000 films recorded from reviews, film catalogues, press clippings and books. Supplementary information for more than 50,000 films is available from extensive files of newspaper clippings, catalogues, programme notes and publicity releases. Film distribution catalogues describing more than 12,000 films are received from Canada, the United States, Europe and Asia.

147. Ontario Film Institute, 770 Don Mills Road, Don Mills

The Ontario Film Institute was founded in 1970 by the Ontario Government, and is an outgrowth of the Ontario Film Theatre established a year earlier to offer great films from the past and Canadian motion pictures, as well as introducing visiting film makers to its more than 4,000 members.

The Film Institute has established a library, reference and information service to provide information on all aspects of motion pictures. It is based on the collection of Mr. Gerald Pratley and augmented by film material from the collection of the late Wendy Michener. In a large book collection, there are over 3,500 novels based on films or on which films have been based, standard reference works such as "The Film Daily Year Book" (1934-57) and the "New York Times Film Review" (1913-68), numerous plays made into films, screen plays dating from 1946, as well as biographies of film makers. About 100 film periodicals are received from all over the world and "Variety" film reviews are indexed from 1945. There is also a collection of unsorted film posters. The Library's great strength is its extensive collection of files maintained on individual films and on actors, directors and producers.

148. Toronto Film Society, 153 Spadina Road, Toronto

The Toronto Film Society, begun in 1948, maintains a library and research collection for the use of TFS directors, committee members and programme-note writers. It is not open to the general membership or to the public. In addition to a small book collection, there are good runs of the more important British, American and Canadian film periodicals, and an excellent collection of newspaper clippings from the Toronto dailies, "The Observer", "Sunday Times", "The Guardian", "Irish Times", Canadian and American periodicals. There is a complete collection of programme notes and brochures from the Society and also from all other societies affiliated with the Canadian Federation of Film Societies. Brochures from the National Film Theatre (Great Britain), and Museum of Modern Art press releases on films are also received. There is a collection of photographs for early films, but these are not acquired on a regular basis. Film catalogues are acquired from all possible sources. The Society retains an index of all films it has shown, by title, director, country and the year produced.

QUEBEC

149. La Bibliothèque nationale du Québec. Le Département de documentation cinématographique, 360 McGill Street, Montreal

Film maker Guy Coté's collection forms the basis of this extensive body of material on the cinema which was established in 1970. It contains over 6,000 volumes covering all aspects of cinema history and technique, including 500 film dictionaries, encyclopaedias, annuals, who's who, and over 1500 film scripts. There are 760 periodical titles, 175 of which are currently received, including an almost complete run of the Soviet film periodical "Istkutvo Kino", and 95 Canadian titles which have appeared for varying periods since the 1930s. The collection also includes a large number of festival and film society programmes for the last 12 years from such centres as Cannes, Edinburgh, London, New York, San Francisco, Venice and Berlin. Together with a large collection of film posters, stills, reviews and scripts housed at the Cinémathèque québecoise, this is one of the most extensive film collections in the country.

150. La Cinémathèque québecoise, 3834 St. Denis Street, Montreal

The Cinémathèque québecoise was established in 1962 as a non-profit corporation to promote the understanding of cinema, to acquire and preserve motion pictures, and to establish a public film museum and a permanent repertory film theatre.

There is an archival collection of over 3,000 films, both features and shorts. Special responsibility is assumed for Canadian films and animation films. In addition, there are almost 5,000 film posters, 100,000 film stills and 3,000 publicity photographs originating with the collection of M. Guy Coté. Reviews of all Canadian films and animation films are kept from Toronto and Montreal newspapers, as well as from periodicals and trade papers. Press books, souvenir books and programmmes are kept. A good record of Canadian feature films exists through shooting scripts, editing notes, shooting schedules, cameramen's reports, correspondence, financial statements, music scores, etc.

151. National Film Board of Canada, 3255 Côte de Liesse Road, Montreal

The Reference Library consists of a general collection of 20,000 books, about 1,000 of which cover the cinema, and 600 periodicals. It serves staff members, graduate students and legitimate researchers. Film periodicals are well indexed by film title, personality and subject, and there is an extensive title and subject index to NFB films. There are also the Film Preview and Stock Shot Film Libraries at NFB headquarters in Montreal, as well as the Stills Division Photo Library in Ottawa, which contains over 400,000 black and white and colour photographs of all aspects of Canadian life.

THEATRE ARCHIVES OUTSIDE CANADA

Brief descriptions of a few of the theatre archives outside Canada are provided in order to indicate the functions and scope of such organizations:

a. Victoria and Albert Museum, South Kensington, London, S.W.7, England

b. Theater Museum, Galeriestrasse 4a, Munich 22, Germany

c. Toneelmuseum, Herengracht 168, Amsterdam C, Holland

d. Institute for Theatre Research, Kristzina Körut 57, Budapest 1, Hungary

e. Theatre Collection, Library and Museum of the Performing Arts at Lincoln Center, New York Public Library, 111 Amsterdam Avenue, New York, N.Y. 10023, U.S.A.

a. VICTORIA AND ALBERT MUSEUM, London

With the theatre material contained in the Library, the Department of Prints and Drawings and Paintings, and the Gabrielle Enthoven Theatre Collection, this may be considered the most important British theatrical collection and one of the most remarkable in the world. The Library has an important collection of 3,000 early printed plays and 30 manuscripts of sixteenth century interludes and plays. In addition, there are 39 volumes of David Garrick's correspondence. The Department of Prints and Drawings and Paintings contains hundreds of original designs for sets and costumes. The Gabrielle Enthoven Collection contains over one million playbills and programmes, principally for London theatres from the beginning of the eighteenth century to the present day. There are large collections of engravings, newspaper clippings, prompt books, autographed letters, photographs and souvenirs. Since 1925, with the co-operation of London theatre managers, first-night programmes and newspaper criticism have been added to the files. The collection also acquires photographs of the productions and of the theatres themselves.

b. THEATER MUSEUM, Munich

The Museum was opened in 1910, endowed with the property and collection of the actress Clara Ziegler. Now supported both by the state and the city of Munich, it contains an extensive collection of books, newspaper clippings, engravings, stage designs, autographs, models, costumes, architectural plans, etc., on all aspects of the performing arts. Original designs of the Galli-Bibliena family and of Adolphe Appia are important aspects of the collection.

c. TONEELMUSEUM, Amsterdam

The Museum, housed in an early seventeenth century canal house, was opened in 1960, although years had been spent assembling items for it. It is a private collection, supported by government and other subsidies, which surveys theatre from the seventeenth century to the present. The collection grows by purchase and particularly by gift, and regularly receives printed documentation of performances from theatre companies in cities throughout Holland. The collection consists of over 30,000 plays, books on all aspects of the theatre, large collections of photographs, stage designs and models, technical plans, programmes, posters and press clippings. Printed materials from the Dutch Centre of the International Theatre Institute in The Hague are passed to the Toneelmuseum regularly for preservation. The Museum draws on its permanent collection for regular exhibitions on historic and contemporary theatre subjects.

d. INSTITUTE FOR THEATRE RESEARCH, Budapest

The Library and Museum, two features of the Institute's work, were founded in 1952 and cover all aspects of the performing arts. There is an extensive collection of books, periodicals, photographs, phonograph records, manuscripts, newspaper clippings, stage designs, etc. The Museum is housed in five rooms on the ground floor of the Institute, and regularly displays portraits, playbills, photographs, etc., documenting Hungary's theatrical history.

The state-supported Institute also acts as the Hungarian Centre of the International Theatre Institute and supplies an information service for professionals in the field. It publishes plays, translations of foreign plays and monographs of Hungary's theatre history and present-day professional theatre. The Institute also arranges lectures and recommends dramas to the theatres.

e. THEATRE COLLECTION, Library and Museum of the Performing Arts at Lincoln Center, New York Public Library, New York, USA

Representative materials from every phase of the performing arts are included in what is one of the largest theatre collections in the world. Begun in 1931, its treasures include rare eighteenth and nineteenth century prompt books of plays produced in the United States and England, the Vandamm Studio collection of theatrical photographs, the David Belasco collection of typescripts, photographs, original designs and scrapbooks. There are also vast newspaper clipping files, programmes and playbills, photographs, prints, lithographs, scrapbooks, posters, and over one million film stills presented by the major film companies. Used by theatre professionals, writers, students and teachers from all over the world, this collection is supported principally by private contributions to the New York Public Library, and currently faces a major financial crisis, with a very real danger of closing.

Provincial Government Collections

The basis of provincial archives collections is official records relating to each province, but it has become common practice for many private papers of historical interest to be deposited as well. Records of theatre activity fall between the two, being neither government documents nor private papers. Since a well-defined archives policy involves assembling everything necessary to record and illustrate the history of a province, this should include acknowledgement of theatre records as a significant aspect of social history. For research on specific individuals or theatres, a certain amount of material can be located in private memoirs, diaries and correspondence as well as in the official records. The provincial legislative libraries all have good runs of newspapers containing theatre advertisements and reviews, often the only source of information on specific productions or theatre seasons.

The collections of primary source material available in provincial archives (programmes, photographs, scrapbooks, account books, etc.), although well organized and catalogued for the most part, are small. Some interesting pockets of material have been located, but this is far from being a good record. Too much of the material belongs in a miscellaneous category, acquired haphazardly and not as a result of a consistent acquisition policy. It would be desirable for each provincial archives to take greater responsibility, within the scope of its acquisition policy, for preserving theatre records, with staff assigned to seek out and acquire theatre material.

University Libraries

In recent years, a number of valuable studies of university libraries have stressed the need for stronger research collections and increased co-operation among Canadian universities. One of the most important of these is the National Library's new study of Canadian university library research collections in the humanities and social sciences. When completed, it will provide a detailed assessment of book and periodical holdings in each subject area. Province-wide co-ordination of university library services such as the Ontario Universities Bibliographic Centre project is being undertaken, including studies and investigations designed to find a way of reducing duplication of resources. The libraries of the three universities in British Columbia (University of British Columbia, University of Victoria, Simon Fraser University) co-operate on a broad range of library matters.

Research in theatre is a new field for Canadian universities, and those with theatre departments or extensive theatre programmes require strong book and periodical resources. Financial support can be difficult to secure for a programme, such as theatre, that has a restricted number of students.

In order to avoid unnecessary duplication of materials and competitive buying, an increased degree of specialization in collection development is desirable. While the newer and larger university library staffs include subject bibliographers, collection building in many university libraries is done largely by faculty. Despite the fitness of some faculty members for this role, the responsibility for this very important aspect of library service belongs to qualified library staff who, with library subject specialists (who need not be librarians) can draw on faculty specializations to ensure comprehensive coverage in the required areas.

It has happened that when specialized research materials have been purchased, usually non-book items, a shortage of staff and funds to process them, or a lack of knowledge and interest in the items has meant that valuable material has been left uncatalogued, stored away and virtually unavailable for years. Under these circumstances, the original cost cannot be justified, and the material is wasted and of no use to serious students.

In order to avoid unnecessary duplication of materials, it is desirable to have the greatest possible co-operation with other collections in the same area. The University of British Columbia co-operates with the Vancouver Public Library on fine art and theatre purchases. Similar co-operation between the Metropolitan Toronto Central Library, the University of Toronto and York University would be valuable, as would a liaison between McGill University, the Université de Montréal and the National Theatre School. Librarians and subject specialists should meet regularly to discuss co-operation on acquisitions and specializations.

University Theatre Departments

There are now over 30 theatre departments and programmes in universities across the country, and they vary greatly in approach and courses offered. The principal book resources for all of these programmes are found in the university libraries. In some cases, where the theatre department feels a responsibility for supplying material to its own students or because of particular interest on the part of faculty, working libraries (sometimes including faculty members' personal books) have been set up for the convenience of faculty and students.

The Downs Report (Robert B. Downs. "Resources of Canadian Academic and Research Libraries". Ottawa, Association of Universities and Colleges of Canada, 1967) has put forward all the relevant arguments favouring centralization of materials. Centralization of library resources and services provides the most economical and efficient type of organization, bringing together related materials and making the most effective use of professional staff. With faculty responsible for spending much of the library's book budget and with the constant temptation to acquire research materials for their own specializations, a serious imbalance is created by the resulting uncoordinated buying. In a number of libraries, subject specialists have provided the necessary liaison. There should be no need to set up a special collection within a theatre department, provided that a satisfactory working arrangement exists between department and library.

There is a serious lack of communication among theatre departments across the country. This was one of the problems tackled by the Canadian University Theatre Association in the past few years, but the fact that the association is in a precarious state at the moment is in itself symptomatic of this lack of communication.

Theatre departments generally have kept a good record of their own productions, but these vary in completeness, depending on the amount of staff or student time available to organize the material and the space available. Some departments feel however that complete records of student productions are not justified, since the emphasis is on a production as part of the total education process and not as the finished product. Unsatisfactory housing conditions, in buildings that pose a fire hazard, can in part account for the casual approach to retaining these records. If a satisfactory location existed for both the University of Saskatchewan's Greystone Theatre and its archives in Saskatoon (at present in an airplane hangar) and for the University of Victoria's theatre department and its records (now in an army hut), it would be easier to accumulate and preserve the material.

Theatre Companies

One of the principal sources of material on the theatre in Canada is its theatres, both professional and amateur. Prompt books, original designs, photographs, stage management notes, programmes, posters, newspaper reviews, costumes and properties, all help to give the background required to reconstruct a production and the activities of a theatre at a particular time.

With many theatres experiencing space and staff restrictions for their regular production activities, there is little encouragement to keep the printed record, let alone organize and service it. To do a good job of preserving and organizing the material, a certain amount of money is needed, money for sets of photographs and slides, for a selection of stage designs and, more important, for staff, space and equipment to organize the material. It would be desirable for a designer's contract with a theatre to include a clause allowing the theatre to have the first opportunity of purchasing one or more designs to add to the production record. Otherwise, all sketches remain the property of the designer. Any professional in the theatre recognizes the transitory nature of artistic experience and the impossibility of recreating anything as fleeting as a stage performance, so that those records which can be preserved should be maintained in an organized and deliberate fashion.

Theatres press ahead with a production schedule and plans for future seasons; archives document what is past. With comparatively little material available on Canada's theatrical past, it is worth encouraging theatre companies to keep records of their work and to deposit the material with a suitable public institution. Fortunately, most of the professional theatres active in Canada at the present time are aware of the need to preserve this record of their work. As a result of recent approaches, a number of theatres have deposited material in libraries and archives, or are preparing to do so. The institution can be a national collection, a provincial archives, or a university or public library in the same city, whichever has taken an interest in theatre documentation in the past and is most concerned for its preservation and availability to the public. For some of the larger or older established theatre companies, it may be more satisfactory to maintain records within the theatre, provided that suitable facilities are available. There is sometimes a lack of understanding and interest on the part of the theatre administration and an unwillingness to part with material that should logically be considered archival once its original use is finished. In every case, a definite administrative policy is desirable, whether the records are retained by the theatre or passed for safekeeping to an outside institution, with someone given the responsibility for carrying out this policy.

Theatre companies, some less than 10 years old, are already besieged by researchers and interested individuals within and outside the country for details of the company's history and productions. Past a certain point no theatre, unless well provided with staff and space, can be expected to cope with these requests. It is surely more satisfactory to be able to refer individuals to a library or archives whose purpose is to preserve and make available its facilities for legitimate research purposes. These institutions are open long hours and have the qualified staff to respond to such requests. In many cases, the libraries and archives are very interested in having such material deposited with them. The scheme could be enthusiastically adopted on both sides.

Public Libraries

"The value and use of public library service have not been apparent to . . . (federal or provincial) government, nor have municipal and provincial bodies realized the growing information needs of citizens on the one hand, and increasing demands being made on the public libraries on the other. It is quite clear that federal aid to public library service could be provided in the same manner that federal aid is provided to other library services in Canada." (Mr. H.C. Campbell, Chief Librarian of the Toronto Public Libraries, in its 1970 Annual Report) The public library is the one most accessible to the bulk of the population. Yet among the collections visited across the country, it is the large public libraries in particular which show evidence of real malnutrition. Fierce budget restrictions resulting in limited book buying, staff cutbacks and restricted space have produced uneven collections and services. There has not been enough money to provide sufficient staff to work in adequate space to process and service what are in many cases valuable collections. Coupled with this is the poor co-ordination of staff, space and facilities. Good staff members are not being properly used and are too overworked to do a good job. The cost of quality public library service in a metropolitan area is high. Of the large numbers of people to be served, there is a high proportion of professionals for whom a good reference collection is a regular need.

Various surveys in the past decade have pointed out the need for improvements in public library service in Canada. As long as our population continues to grow, and with greater emphasis on continuing education for the adult and increased university and college enrollments, public library resources will continue to be strained. In recent years, libraries have greatly expanded their services beyond the supplying of books, periodicals, films and phonograph records. Encouraged in many cases by outside agencies, special programmes have been set up that include such activities as film evenings, puppet shows, poetry readings, crafts, theatre groups, film making, community information services. Library boards give their support, within the limitations of the funds available, despite the fact that many of these facilities are available elsewhere in the area. The library's first responsibility is to make available good collections of books and related materials. There should be a greater concentration in this area with proper facilities, sufficient money, and the best use made of trained staff. Then, if it is considered the library's job to support these community activities, sufficient money and staff should be available to do the job well.

Canadian public library collections in the performing arts consist mainly of books and periodicals. Pamphlet and newspaper clipping files of current interest, picture collections, phonograph records, films, slides, tapes and music scores back up the book collections. Most larger public libraries have good runs of local newspapers, often indexed, which over the years supply valuable information on theatre activity. Public libraries of any size should have good basic collections of the standard and current general works on the theatre. They are generally much weaker on periodicals in the field.

Most public libraries contacted felt that their theatre book stock was adequate for their needs; but with regional theatres, university theatre departments and a more informed public in the principal cities, it is doubtful whether this is in fact the case. Public library statistics are not uniform and collections difficult to compare, but it appears that gaps in the theatre collections reflect similar gaps in other collections. Where cities have not been included in this section, the theatre book collections were too small to justify any discussion of them. In some of the larger public libraries, theatre and drama material is housed separately, theatre with a fine art department, drama with literature. This division can undermine collection building, with a certain amount of material lost between departments.

All public libraries are used to a great extent by secondary school students. This may be partly the reason why a number of public libraries are comparatively strong in Shakespeare and English drama titles. On a per capita basis, school libraries have more money to build collections, and it is their responsibility to supply books to back up the curriculum.

Theatre collections by their nature must include a variety of non-book materials: programmes, playbills, photographs, engravings, newspaper clippings, unpublished playscripts, diaries, account books, etc., all of which help build up the picture of theatre activity in an area. A few of the older public collections (notably Vancouver, London, Hamilton, Metro Toronto) have some records of local theatre history in the form of programmes and scrapbooks of reviews. In most cases, these have not been consistently or regularly acquired and, because of staff and space restrictions, there are large gaps and the material lacks an organized approach. If only as one approach to a local history collection, public libraries should be encouraged to collect and preserve this fugitive material.

Because of their responsibility to the general public, many public libraries lack the specializations found in university and special library collections. As in the major centres where long established business collections serve the business community, it can be argued that public libraries in principal centres across the country could be more aware of the rapidly developing regional theatres. An immediate need for their material is created by the directors, designers, actors and staff of these theatres. Demand from the theatre-going public follows, and the collections could be built up with an awareness of this demand. Peter Brinson writes in "Background to European Ballet" (Leyden, A.W. Sijthoff, 1966), "The theatre, after all, is one of the great educators of the human spirit. The more the community gives it nourishment the more will this spirit itself be nourished."

An exception to this non-specialized approach to library collections is Metro Toronto. Following recommendations of the Shaw Report (Dr. Ralph R. Shaw. "Libraries of Metropolitan Toronto"; a study of library services prepared for the Library Trustees' Council of Toronto and District, 1960), 14 specialized subject sections were established in the Central Library. Subject specialists are not found in many public libraries, but with the public's growing specialized needs for information services, particularly in urban centres, there is a strong argument in their favour, as the Ash Report concludes (Lee Ash. "The Scope of Toronto's Central Library". Toronto Public Library, 1967). They need not be professional librarians, but would be required to have sound backgrounds in certain subject fields, enabling them to build balanced collections.

Special Collections

It is impossible to estimate the value of the records housed within the Canadian Broadcasting Corporation, the principal producer of radio and television programmes in Canada. Quantities of material which can be regarded as archival are retained in a variety of departments: radio and television scripts, production and publicity photographs, design records such as sketches, working drawings and models.

Because of the unique aspect of much of this documentation, the Corporation has a particular responsibility for the preservation of this material, including as it does invaluable historic and artistic records. As matters now stand, with the present lines of authority somewhat muddled and unco-ordinated policies in existence for archival organization and preservation, there is a very real danger of this material being lost. A policy for permanent retention of the material, on a selective basis, with provision made for adequate staff and space (possibly in consultation with the National Library or the Public Archives), is urgently required.

OBSERVATIONS

The inventory reveals a picture of haphazard growth of resources, neglect and indifference, as well as some flourishing pockets of material. A recognition of the pressures exerted by the increased student population and the rapidly growing information needs of the general public has meant more attention and support for libraries and archives in the past few years, but there is still much to be done. Independently, no library or institution can provide on a continuing basis the full range of resources and services to all its public, and any theatre information network in Canada will be heavily dependent on the established collections in academic, public and special libraries.

Increasing numbers of graduate students from Canadian and American universities are investigating aspects of Canadian theatre history. Research in the field is seriously handicapped by the severe shortage of primary research material and the fragmentation of existing resources. Until there is a greater awareness of theatre as a part of social history and of the need to acquire, preserve and make available the printed and manuscript material in the field, it will remain uncollected. It is the ephemeral material which has been most neglected, material which is readily available at little or no cost at the time of a theatrical production, but very difficult to acquire a little later. A more systematic and sympathetic treatment of theatre material would do much to encourage private collectors to deposit their material in public collections.

Indifferent documentation of Canadian theatre activity is evident almost everywhere across the country. Graduate students in many cases have access to newspaper accounts only. Small collections of programmes, scrapbooks and photographs have been located, but never enough to give a good picture of the period. Much valuable material has already been dispersed and frequently destroyed. For all the years that the English and American companies toured Canadian cities from the late nineteenth century to the 1930s (with stars such as Edwin Booth, Sarah Bernhardt, Coquelin, Helena Modjeska, Henry Irving, Ellen Terry, Mrs. Patrick Campbell, Margaret Anglin, Maude Adams, Mrs. Fiske), a token collection of programmes is all that remains. The Provincial Archives in Winnipeg have only three programmes for productions at the Walker Theatre which flourished between 1907 and 1936, and nowhere is there a good public collection of programmes from His Majesty's Theatre in Montreal (1898-1963).

In addition, many areas have been almost totally neglected and primary source material is lacking in such areas as ballet and dance, dramatic criticism, directors' papers, circus and vaudeville. It also appears that professionals in the theatre (actors, directors, designers) are unaware of the need to retain their papers with a view to placing them eventually in a public collection where such material can be permanently retained and used.

A start could be made with contemporary records by requesting that funding bodies such as The Canada Council and the provincial and municipal arts councils recommend that all theatre companies to which they give grants send copies of their printed material to whichever institution may be established as a Canadian theatre information service.

RECOMMENDATIONS

A meeting was held in April 1972 to discuss co-operative planning for theatre documentation and exchange of information. The meeting involved federal and provincial government departments, and agencies, universities, existing theatre collections and scholars, and included representatives of the National Library, Public Archives of Canada, Canada Council, National Arts Centre, Statistics Canada, Canadian Theatre Centre, Bibliothèque nationale du Québec, Ontario Arts Council, a number of Canadian universities, Stratford Festival Archives, Metropolitan Toronto Central Library. The all-day meeting was convened by the Canadian Theatre Centre and York University Libraries. No recommendations emerged from this meeting.

I It is recommended that an ad hoc Committee on theatre collections and documentation be set up by the National Library as soon as possible, with a revolving chairman. The Committee would encourage maximum co-operation among institutions to increase communication and exchange of information among users of theatre library resources. In view of their own responsibilities in the field, the Committee would be made up of representatives of The Canada Council, National Library, Public Archives of Canada, Bibliothèque nationale du Québec, Metropolitan Toronto Central Library, and possibly representatives of other groups to be determined by the Committee.

II It is recommended that members of this Committee, as part of their responsibility for developing information networks in the humanities and social sciences, work towards the establishment of a decentralized theatre information service for the whole of Canada, a co-ordinating agency that could gradually develop into regional information services for British Columbia, the Prairies, Ontario, Quebec and the Maritimes. Where possible, existing institutions should be encouraged to perform these regional information functions. A membership fee system to corporate bodies such as universities, public libraries, regional theatres and to individual members could be considered.

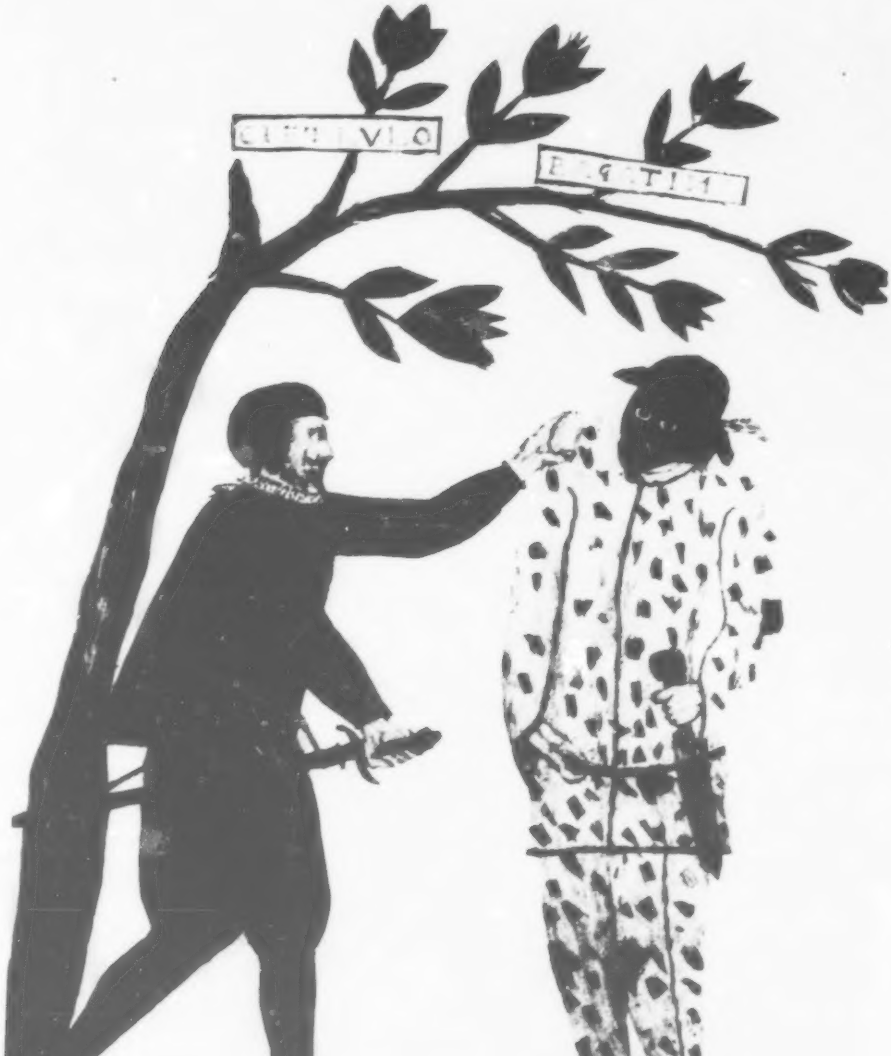
The functions of a Canadian theatre information service would be:

- to assist in the distribution and exchange of theatre information and the co-ordination of collecting activity among Canadian institutions
- to provide full information on theatre materials held by libraries, archives, theatres and other institutions
- to operate as a clearing house for information in order to answer specific requests
- to encourage preservation of theatre materials of all kinds, documents and museum items from the past as well as present-day records of theatre activity
- to co-operate with regional theatres across Canada which are dependent on such a service for information and assistance
- to co-ordinate research into Canadian theatre history to avoid wasteful duplication of effort
- to work towards a scheme of agreement on special research areas in the larger university and public library collections

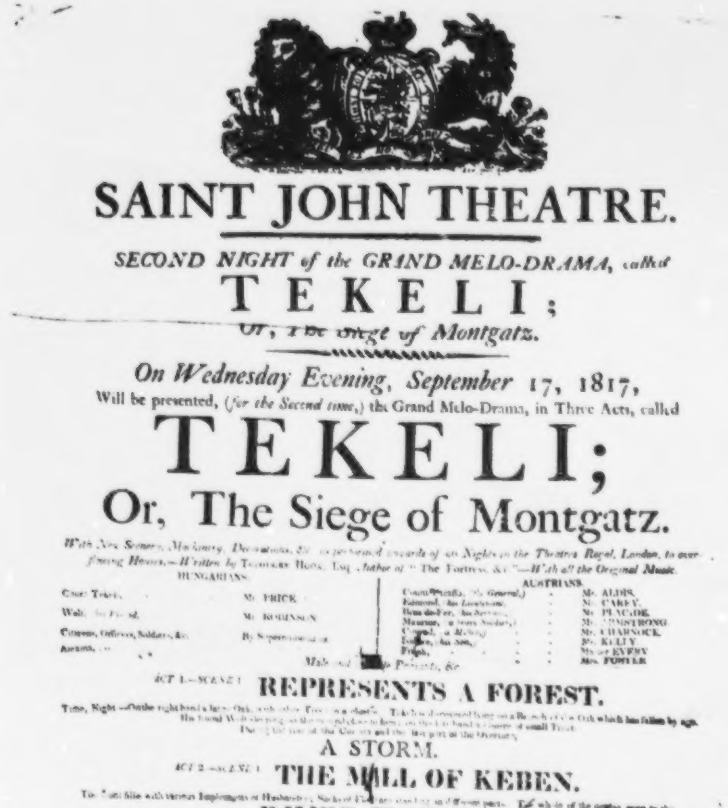
In terms of information services, the cinema, a much newer art, is served by the Canadian Film Institute, Bibliothèque nationale du Québec and the Cinémathèque québecoise. No similar service exists in Canada for the theatre.

A Canadian theatre information service should work closely with any organization committed to encouraging the production of Canadian stage, radio and television plays, promoting the inexpensive publication and translation of more Canadian plays, preparing bibliographies of produced Canadian plays, and establishing a deposit collection of newly produced plays.

PHOTOGRAPHS



1. Commedia figures executed in bird feathers, 1618. (Courtesy the Blacker-Wood Library of Zoology and Ornithology, McGill University)



SAINT JOHN THEATRE.

SECOND NIGHT of the GRAND MELO-DRAMA, called

TEKELI;

Or, The Siege of Montgatz.

On Wednesday Evening, September 17, 1817,

Will be presented, (*for the Second time,*) the Grand Melo-Drama, in Three Acts, called

TEKELI;

Or, The Siege of Montgatz.

HUNGARIANS.

AUSTRIANS.

REPRESENTS A FOREST.

A STORM.

THE MILL OF KEBEN.

RIVER TORZA.

A WOODEN BRIDGE ACROSS THE TORZA.

A HALL.

For Freedom and Our Country.

THE FORTRESS OF MONTGATZ.

A Combat between Alexina and Edmund

FREEDOM TO HIS COUNTRY.

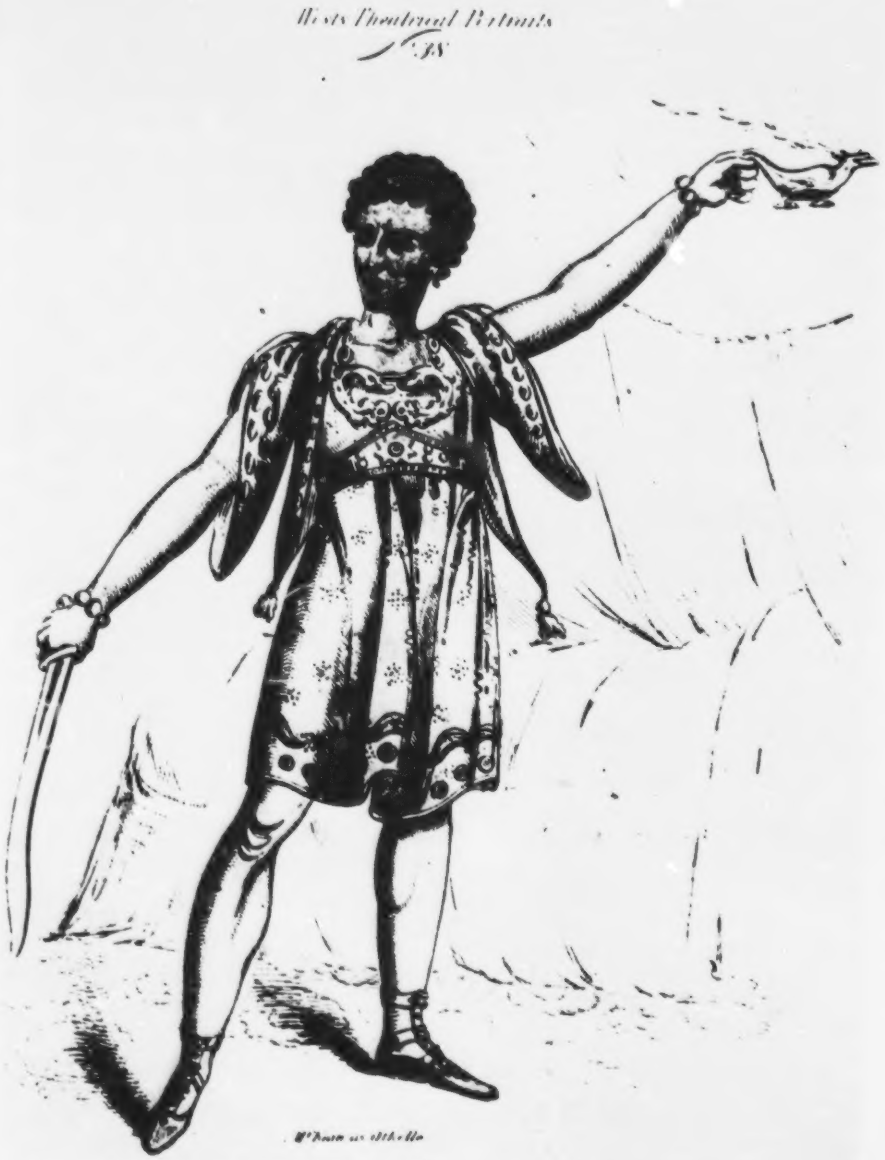
The Evening's Entertainment to conclude with the much admired *Farce*, in Two acts, called

The

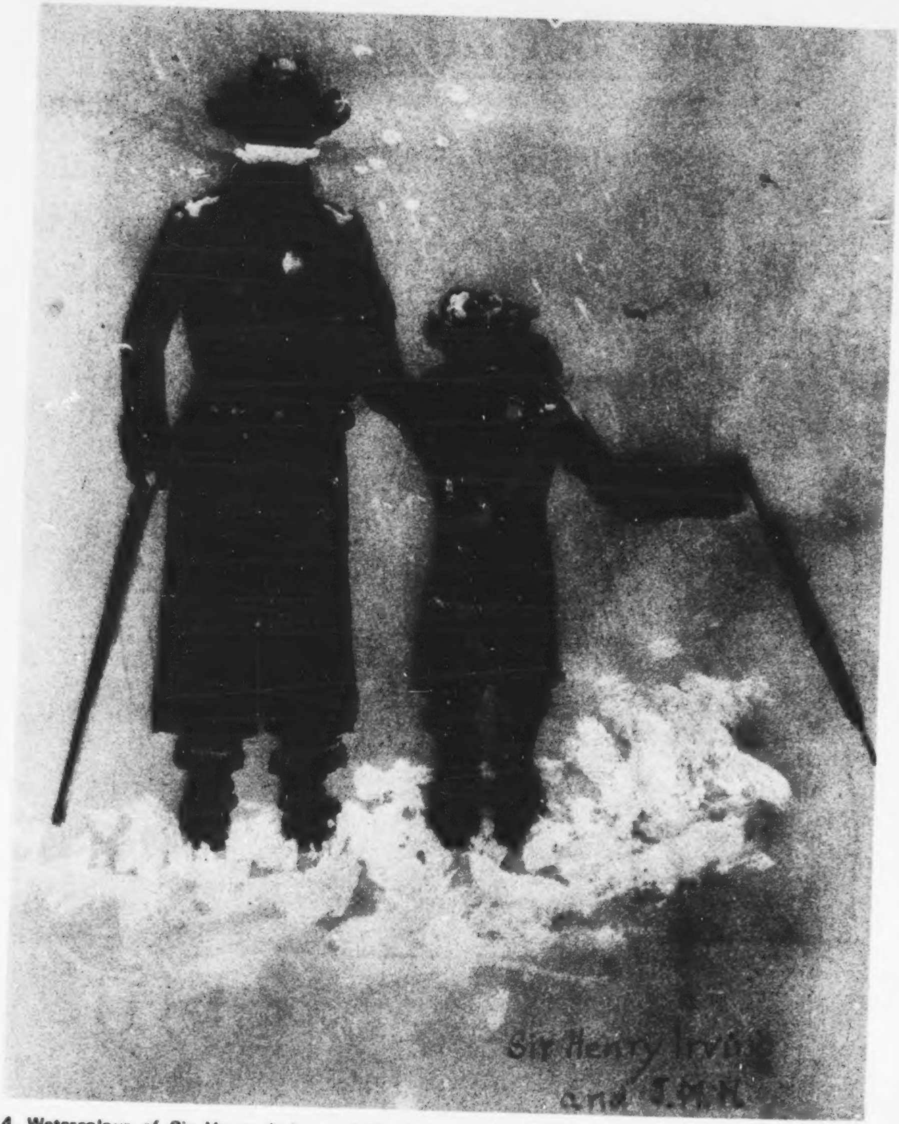
Irishman in London.

Tickets, *Five Shillings* each, to be had of Mr. Aldis, at the Theatre, where places may be taken.

2. Playbill for the Saint John Theatre, 1817. (Courtesy the New Brunswick Museum Archives, Programme Collection)

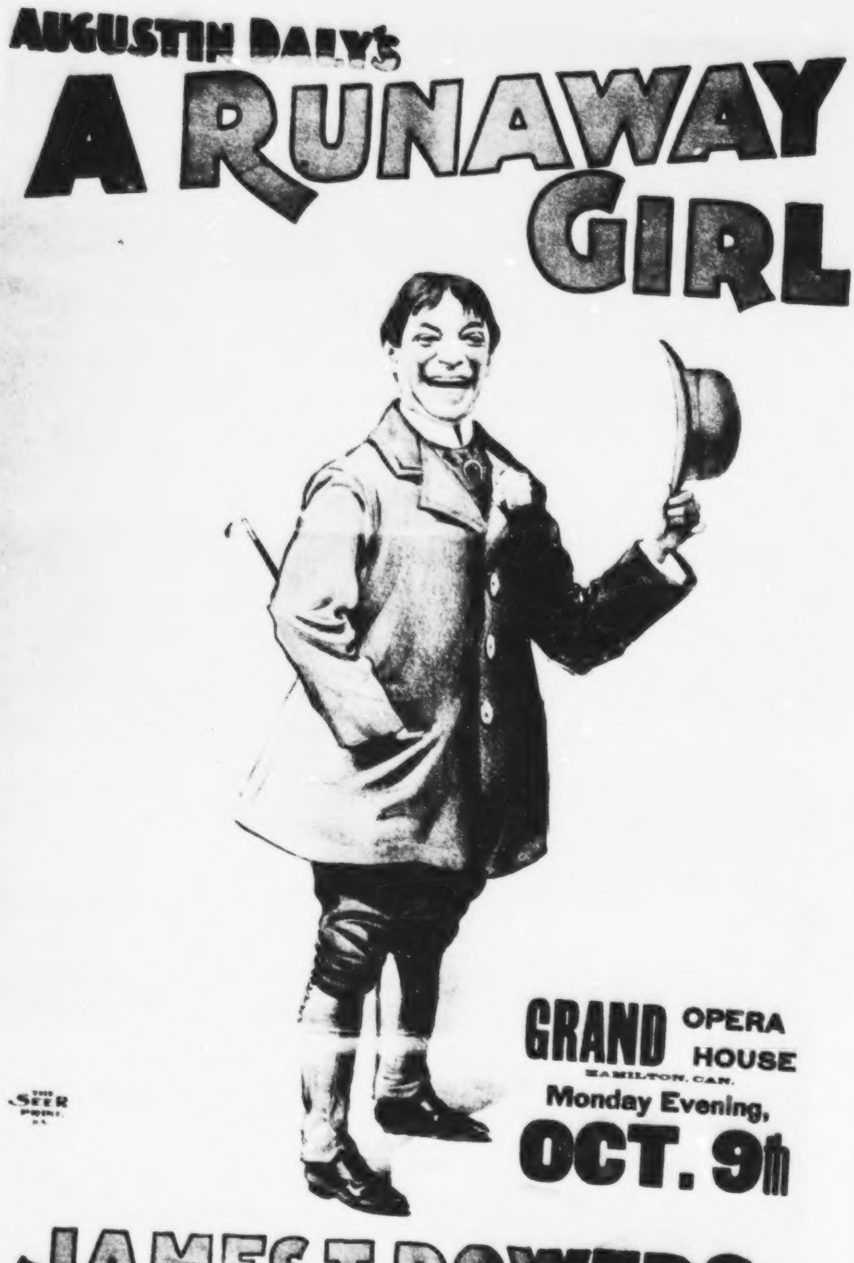

West's Theatrical Portraits
No 38
Mr Kean as Othello

3. Edmund Kean as Othello, from one of publisher William West's juvenile drama prints, c1819. (Courtesy the Department of Rare Books and Special Collections, University of Toronto)

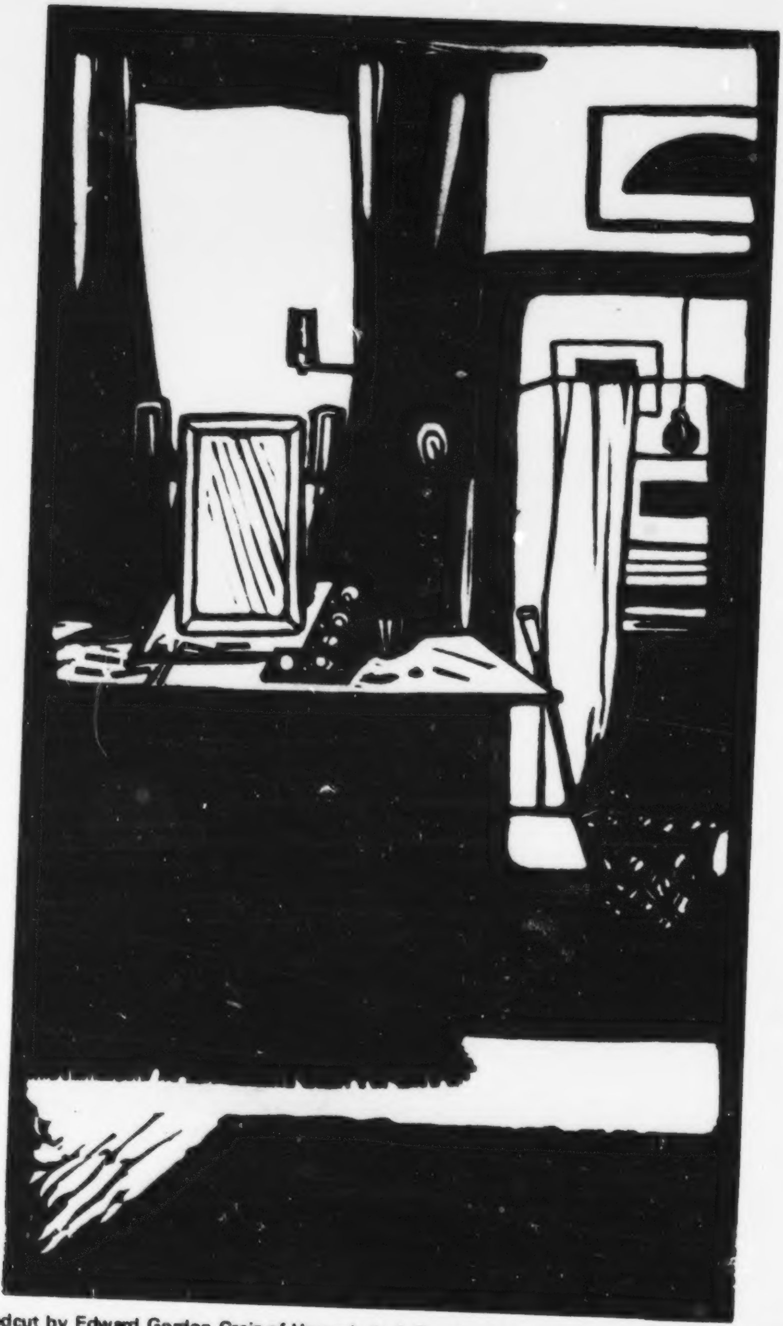

Sir Henry Irving
and J.M.H.

4. Watercolour of Sir Henry Irving and Sir John Martin-Harvey, done by Martin Harvey during Irving's Canadian tour, 1884. (Courtesy the Theatre Section, Metropolitan Toronto Central Library)

5. Mrs. Patrick Campbell, probably in the role of Juliet, 1895. (Courtesy the Special Collections Division, McPherson Library, University of Victoria)


AUGUSTIN DALY'S
A RUNAWAY GIRL
GRAND OPERA HOUSE
HAMILTON, CAN.
Monday Evening,
OCT. 9th
JAMES T. POWERS
THE SEER PRINT.

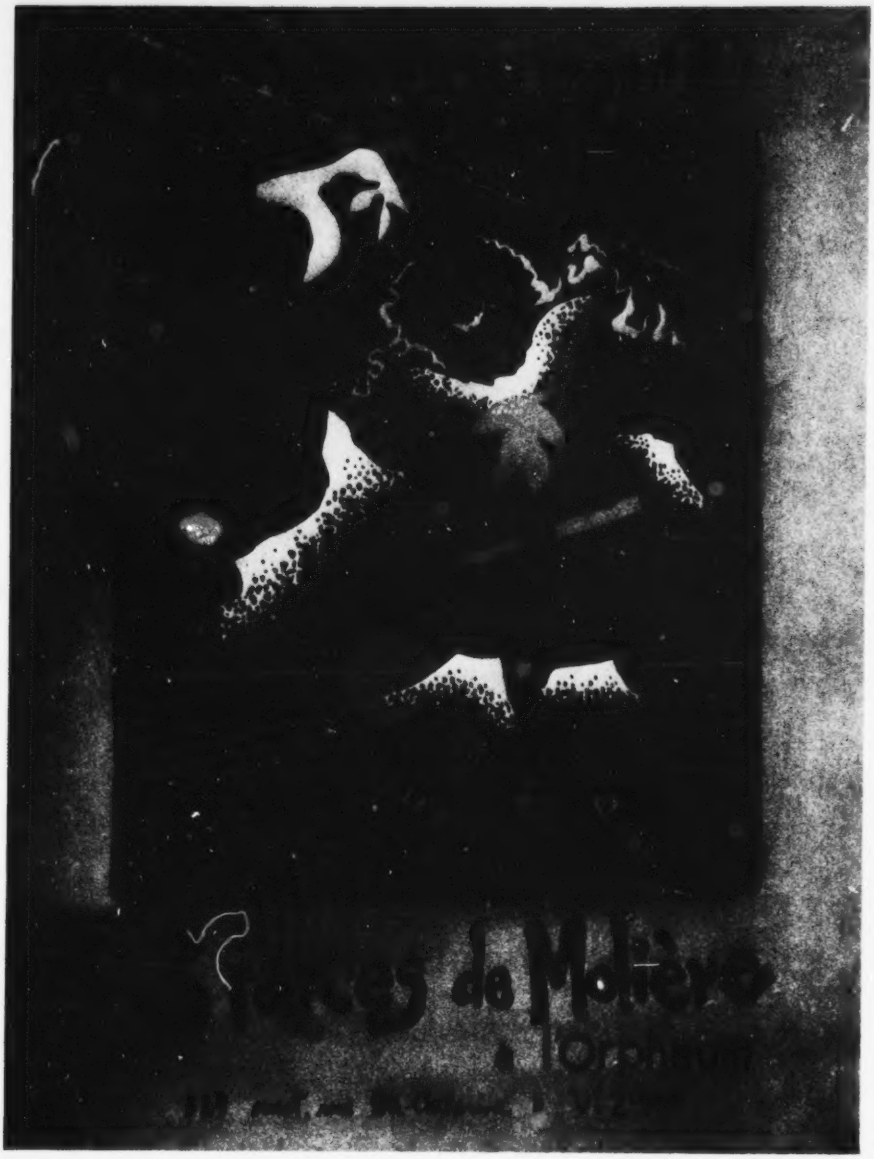
6. Poster for the touring production of *A Runaway Girl* at the Grand Opera House, Hamilton, 1899. (Courtesy the Theatre Section, Metropolitan Toronto Central Library)



7. Woodcut by Edward Gordon Craig of Henry Irving's Dressing Room at the Lyceum Theatre, 1900. (Courtesy The National Gallery of Canada)

8. Benton Churchill and William Faversham in *The Squaw Man* at the Walker Theatre, Winnipeg, 1907. (Courtesy the Theatre Section, Metropolitan Toronto Central Library)

9. Raymond Massey as Johannes Rosmer in the Hart House Theatre production of *Rosmersholm*, 1922. (Courtesy Hart House, University of Toronto)



10. Poster designed by Norman Hudon for Le Théâtre du Nouveau Monde, 1958. (Courtesy Le Théâtre du Nouveau Monde)

INDEX

Numbers refer to entries, not pages. Bracketed numbers refer to pages. Underlined numbers refer to the most important entry or entries.

Academy of Music, Halifax 9
Academy of Music, Montreal 45
Academy of Music, Quebec 11
Academy of Music, Saint John 8
Acadia Dramatic Society, Wolfville 23
Acadia University, Wolfville
  Vaughan Memorial Library 23
    University Archives 23
Alberta. Provincial Museum and Archives, Edmonton 4
Alberta Folklore and Local History Collection, University of Alberta, Edmonton 16
Alberta Theatre Association 3
Allen Theatre, Peterborough 10
American drama collections 27, 70
Anglo-Irish drama collections 18, 25, 32
Les Apprentis-Sorciers, Montreal 50, 51
Archives *see* names of archives under Canada, province, city, university
Archives, Provincial [79]
Arts and Letters Club, Toronto 130
Ash, Lee [85]
Atlantic Playhouse, Halifax 9
Auditorium, Quebec 11
Austrian collection, University of Calgary 15 *see also* Vienna playbills, University of Alberta

Bachman, Gideon 2
Ballets Russes 127
Banff School of Fine Arts 69
Barnett collection, University of Western Ontario, London 27
Barry Brown collection, McMaster University, Hamilton 25
Bastion Theatre, Victoria 82
Beckett, Samuel 25
Bell, Mr. and Mrs. A.M. 145

Bennett's Theatre, Hamilton 109
Bennett's Theatre, London 28
Bernhardt, Sarah 13, 114
Biblioteca Nazionale, Florence 30
Bibliothèque de la Ville de Montréal 119
Bibliothèque nationale du Québec, Montreal 12, 98, [89]
  Le Département de documentation cinématographique 149
  Le Département des manuscrits 13
Bibliothèque Saint-Sulpice, Montréal 12
Breese, Edmund 8
Brighton Opera House, Brighton, Ontario 10
Brinson, Peter [85]
British Columbia. Provincial Archives, Victoria 5
British Columbia Drama Association 2
Broadside collections *see* Playbill collections
Brockville Theatre Guild 2
Bronfman, Mr. and Mrs. Gerald 145
Broughall, George 6
Brown, Barry 25
Brown, Ernest 4
Buchanan, M.A. 31
Burgtheater, Vienna 16

CBC *see* Canadian Broadcasting Corporation
Calgary Public Library 104
Campbell, H.C. [83]
Campbell, Mrs. Patrick 18
Campbell, William Wilfred 26
Canada. Public Archives, Ottawa 2 [85], [89]
Canada Council, Ottawa [88], [89]
Canadian Associated Opera Company, Montreal 13
Canadian Broadcasting Corporation 2, 25, 131-39, [85]
  Central Records, Toronto 135
  Design Department, Toronto 134
  Film Library, Toronto 136
  Music Library, Toronto 132
  Program Archives, Toronto 133
  Publicity Photo Department, Toronto 137
  Radio Drama Department, Toronto 138
  Reference Library, Montreal 139
  Reference Library, Toronto 134
    Design Library 134
  Research Library, Ottawa 131
  Still Photography Department, Toronto 137
Canadian College of Dance, Toronto 64
Canadian drama collections 16, 17, 20, 45, 54, 113 *see also* Film scripts; French-Canadian drama collections; Play scripts; Radio scripts; Television scripts
Canadian Film Institute, Ottawa 146
Canadian Opera Association 2
Canadian Opera Company, Toronto 78
Canadian Players 5, 116

Canadian plays *see* Canadian drama collections
Canadian Repertory Theatre, Ottawa 2, 49, 113, 116, 143
Canadian Theatre Centre, Toronto 72, [89]
Canadian University Theatre Association [81]
Centaur Theatre, Montreal 96
Centennial Auditorium, Saskatoon 124
Centennial Commission Collection 2
Central Library Theatre, Toronto 114
Le Cercle littéraire de Ville Marie, Montréal 13
Le Cercle Molière, St. Boniface 101
Chadwick, Fanny Morton 10
Chalmers, Floyd S. 126
Chambers, E.K. 44
Charlottetown Festival 42, 95
Chautauqua 3
Chinese theatrical costumes 127
Chiriaeff, Ludmilla 76
Cinema collections 2, 113-16, 146-51
Cinema posters *see* Poster collections – Cinema
Cinémathèque canadienne, Montréal *see* Cinémathèque québécoise, Montréal
Cinémathèque québécoise, Montréal 149, 150
Circus posters *see* Poster collections – Circus
Circus Royal, Quebec 11
Citadel-on-Wheels, Edmonton 80
Citadel Theatre, Edmonton, 80, 122
City archives are entered under the name of the city
City Hall, Fredericton 20
Clarke, J.C. 2
Collège de Lévis 11
Collège Jean-de-Brébeuf, Montréal *see* Université de Montréal
Colonial Theatre, Victoria 5
Comedias sueltas 31
La Comédie-Canadienne, Montréal 13, 50, 51, 128
Commedia dell'Arte 43, 47
Community Players, Winnipeg 6
Community Players Theatre Library, Montréal 70
Compañia de Eusebio Rivera, Madrid 33
Compañia de Manuel Martínez, Madrid 33
Les Compagnons de St-Laurent, Montréal 13, 50
Confederation Centre Theatre, Charlottetown 42, 95
Costume designs *see* Stage designs
Costumes 89, 127
Coté, Guy 149, 150
Coulter, John 25
Covent Garden Theatre, London, England 16, 114
Craig, Edward Gordon 18, 125
Crest Theatre, Toronto 114, 116
Cruikshank, George 34

Dalhousie University, Halifax
  Department of Theatre 60
  Killam Memorial Library 22
    University Archives 22, 86
Davies, Robertson 142
Delaney, William 9
DeLury, A.T. 32
Denison, Merrill 2, 26, 37
Diaghilev, Serge 127
Dominion Drama Festival 1, 2, 3, 5, 9, 71, 113, 128
Dominion Theatre, Edmonton 4
Domino Theatre, Kingston 26
Doucet, Fred 4
Downs, Robert [81]
Dramatic Lyceum, Saint John 8
Drury Lane Theatre, London, England 16, 45, 114
Dubé, Marcel 13
Ducharme, Gonzague 40
The Dumbells 2, 8
Duquesne, Albert 119

Earl Grey Musical and Dramatic Trophy Competition, Ottawa 2
Eaton Auditorium, Toronto 140
Eaton's of Canada, Toronto
  Archives 140
Edmonton. City Archives 122
Edmonton Opera Association 77
Edmonton Public Library 105
Edward Johnson Music Foundation, Guelph 24 *see also* Johnson, Edward
Edwards, Mae 116
Empire Theatre, Calgary 3
Empire Theatre, Edmonton 4, 122
Empire Theatre, Toronto 114
Empress Theatre, Edmonton 122
Empress Theatre, Victoria 5
English drama collections 17, 25, 27, 29, 70, 111, 113, 142
Engravings 115, 144
Evelyn, Judith 116

Feather Book, McGill University, Montréal 47
Festival books 17, 40, 116
Les Feux Follets, Montréal 50
Film collections *see* Cinema collections
Film posters *see* Poster collections – Cinema
Film scripts 146, 149, 150 *see also* Play scripts; Radio scripts; Television scripts
Fisher, Sidney 89, 144
Frankfurt Nationaltheater 16
Frederic Wood Theatre, University of British Columbia, Vancouver 58
Fredericton Playhouse *see* The Playhouse, Fredericton
Freiman, Mr. and Mrs. Lawrence 145

French drama collections 13, 15, 25, 29, 111, 113, 119
French-Canadian drama collections 12, 13, 16, 40, 50, 113, 119
  see also Film scripts; Play scripts; Radio scripts; Television scripts

Gagnon, Phileas 119
Garand, Edouard 50
Garrison amateur private theatricals, Montreal 45
Garrison Theatre, Halifax 9
Garrison Theatre, Winnipeg 6
Gateway Players, Saskatoon 124
German drama collections 15, 16, 29
Gill, Robert 37
Glenbow-Alberta Institute, Calgary 3, 79
Globe Theatre, Regina 100
Goethe, Johann Wolfgang von 15
Government House, Ottawa 2
Grand Opera House, Hamilton 109, 114
Grand Opera House, Kingston 26
Grand Opera House, London 10, 28, 110
Grand Opera House, Toronto 10, 114, 116
Grand Theatre, Calgary 3
Grand Theatre, Kingston 26
Les Grands Ballets Canadiens, Montreal 50, 76
Greater Victoria Public Library 107
Greenwood, Rupert 9
Greystone Theatre, University of Saskatchewan, Saskatoon 68, [81]
Guelph Spring Festival 24 *see also* Johnson, Edward
Guthrie, Sir Tyrone 2, 89

Hall, Amelia 143
Hamilton Public Library 109
Hamilton Thespian Society 109
Hart House Theatre, Toronto 1, 2, 37, 114, 130
Harvey, Sir John Martin- *see* Martin-Harvey, Sir John
Hathaway Collection of Canadian Literature, University of New Brunswick, Fredericton 20
Haymarket Theatre, London, England 16, 114
His Majesty's Theatre, Montreal 13, 45, 50, 128, [88]
Holiday Theatre, Vancouver 81
Hollar, Wenceslas 144
Hull's Opera House, Calgary 3

Imperial Theatre, Saint John 8
Institute for Theatre Research, Budapest [76]
Irving, Sir Henry 36, 116, 142
Italian drama collections 29, 30

Japanese theatrical costumes 127
Japanese theatrical masks 127, 129
Johnson, Edward 24, 38
Jubilee Auditorium, Edmonton 122
Juvenile drama collections 34, 40, 59 *see also* Puppetry collections

Kaiser, Georg 16
Kean, Edmund 13, 115, 142
King, Andrew 39
King Show Print, Estevan, Saskatchewan 39
Kingsford, William 10
Kingston Arts Council 26

Lande, Lawrence 46
Lawrence Lande Collection of Canadiana 46
Lee's Opera House, Fredericton 20
Libraries, Public 104-21, [83-85]
Libraries, University 15-54, [79-80]
Libretti *see* Opera libretti
London Little Theatre 102, 110
London Music Hall 10
London Public Library 110
London Theatre Company, St. John's 9
Lorne Pierce collection, Queen's University, Kingston 26
Lyceum Theatre, London, England 16, 36
Lyceum Theatre, Toronto 10
Lyric Theatre, Calgary 3

Mac 14, Calgary 79
McCord Museum, Montreal 128
  Notman Photographic Archives 128
McGill Feather Book *see* Feather Book, McGill University
McGill University, Montreal 43-49, [80]
  Blacker-Wood Library of Zoology and Ornithology 47
  Conservatorium of Music 49
  Department of English drama programme 49
  Faculty of Music 48
  Lawrence Lande Collection of Canadiana 46
  McCord Museum 128
  University Archives 49
McMaster University, Hamilton
  Mills Memorial Library 25
    Division of Archives and Special Collections 25
  Office of the Director of Drama 61
McNeil, William 36
McPherson Playhouse, Victoria 59, 82
Majestic Theatre, Halifax 22
Manitoba. Provincial Library and Archives, Winnipeg 6
Manitoba Drama League, Winnipeg 6
Manitoba Theatre Centre, Winnipeg 83
Marionettes *see* Puppetry collections
Margaret Eaton School of Literature and Expression, Toronto 140
Marks Brothers 116
Martin-Harvey, Sir John 5, 8, 113, 116, 142
Masks 127, 129
Masquers Clubs 140
  Montreal Masquers 128
  Toronto Masquers 2

Massey, Vincent 37, 130
Massey College *see* University of Toronto. Massey College
Massey Hall, Toronto 10
Mechanics Institute, Saint John 8
Metropolitan Toronto Central Library 112-16, [80], [89]
  Music Library 112
  Theatre Section 113-16
  see also Toronto Public Libraries
Michener, Wendy 147
Mitchell, Betty 3
Mitchell, Roy 130
Molson Breweries of Canada Limited, Montreal
  Archives 141
Montreal Amateur Theatre 2
Montreal City Library *see* Bibliothèque de la Ville de Montréal
Montreal Drama Guild 128
Montreal Masquers 128
Montreal Museum of Fine Arts 129
Montreal Opera Company 13
Montreal Repertory Theatre 45, 70, 113, 128
Le Monument national, Montréal 13
Moore, Dora Mavor 35
Moore, Napier 130
Morley, Malcolm 113
Motion picture collections *see* Cinema collections
Mount Allison University, Sackville
  Ralph Pickard Bell Library 21
    University Archives 21
Mountain Playhouse, Montreal 128
Moving picture collections *see* Cinema collections
Mucha, Alphonse 114
Municipal archives are entered under the name of the city
Museum of Man, Winnipeg 83
Music Hall, Quebec 11
Music scores *see* Scores

National Arts Centre, Ottawa 88, [89]
National Ballet of Canada, Toronto 75
National Film Board of Canada 151
National Film Library *see* Canadian Film Institute
National Gallery of Canada, Ottawa 125
National Library of Canada, Ottawa 1, [1], [89]
National Theatre School of Canada, Montreal 70, [80]
Neptune Theatre, Halifax 9, 22, 86
New Brunswick. Provincial Archives, Fredericton 7
New Brunswick Museum, Saint John 8
New Play Society, Toronto 35
New York Public Library *see* Theatre Collection, Library and Museum of the Performing Arts at Lincoln Center, New York
Notman, William 128
Notman Photographic Archives 128

Nova Scotia. Public Archives, Halifax 9
Nova Scotia Festival of the Arts, Tatamagouche 22

O'Keefe Centre, Toronto 90
Old Vic Theatre, London, England 142
Ontario. Department of Public Records and Archives, Toronto 10, 130
Ontario Arts Council [89]
Ontario Film Institute, Toronto 147
Ontario Puppetry Association 73
Ontario Universities Bibliographic Centre project [80]
Open Air Playhouse, Montreal 113, 128
Opera House, Edmonton 122
Opera libretti 30, 38, 112
Opera manuscripts 48, 53
Opera scores *see* Scores
Operntheater, Vienna 16
Orpheum Theatre, Edmonton 4
Orpheum Theatre, Vancouver 17, 123
Ottawa Drama League 2
Ottawa Little Theatre 2
Ottawa Public Library 111

Palatina Collection, Florence 30
Palmer, George 58
Pantages Theatre, Edmonton 4, 122
Pantages Theatre, Vancouver 123
Pantages Theatre, Victoria 5, 59, 82
Pantages Theatre, Winnipeg 6
Papiers Sénécal 13
Peene, Vida 2
Penson, S.R.G. 10
Photographs 6, 14, 37, 72, 91, 112, 115, 146, 150
  Collections 2, 3, 4, 5, 10, 106, 128, 137, 151
  see also Portraits (photographs)
Pierce, Lorne 26
Pinter, Harold 18
Play scripts 1, 13, 16, 17, 25, 26, 35, 44, 50, 54, 83, 94, 113, 116, 118, 130 *see also* Film scripts; Radio scripts; Television scripts
Playbill collections 5, 8, 10, 16, 45, 114
Players Club, Vancouver 58
Players Club of British Columbia, Victoria 5
Players Guild, Hamilton 109
The Playhouse, Fredericton 20, 85
Playhouse Theatre Company, Vancouver 81, 106
Playreading collections 17, 117
Poitras, Henri 13
Portraits (photographs) 2, 16, 36, 38, 78, 91, 112, 115, 137, 146, 150
La Poudrière, Montreal 50

Poster collections 13, 16, 26, 72, 114
  Cinema 3, 146, 147, 150
  Circus 39
  Puppetry 73
Pratley, Gerald 147
Princess Opera House, Winnipeg 6
Princess Theatre, Edmonton 122
Princess Theatre, Montreal 50
Princess Theatre, Toronto 116
Pringle, R.A. 109
Prompt books 2, 3, 13, 22, 35, 89, 116
Provincial archives are entered under the name of the province
Public libraries *see* Libraries, Public, also names of individual public libraries
Puppetry collections 40, 43, 73 *see also* Juvenile drama collections
Puppetry posters *see* Poster collections – Puppetry
Pyper, Nancy 19

Quebec. Archives du Québec, Quebec 11
Queen Elizabeth Theatre, Vancouver 17
Queen's Drama Guild, Kingston 26
Queen's Dramatic Club, Kingston 26
Queen's Faculty Players, Kingston 26
Queen's University, Kingston
  Department of Drama 62
  Douglas Library 26
    University Archives 26
Quesnel, Joseph 53

Radio Canada, Montreal 51
Radio scripts 2, 16, 25, 26, 50, 54, 135, 138 *see also* Film scripts; Play scripts; Television scripts
Rainbow Stage Theatre, Winnipeg 84
Regina Little Theatre 14, 58
Regina Public Library 120
Reid, Desmond Seaton 34
Reid, Helen I.Y. 45
Reynolds, Ella Julia 109
Rideau Hall, Ottawa *see* Government House, Ottawa
Robertson Hall, Edmonton 4
"Romance of Canada" radio series 2, 26
Rothmans Art Gallery of Stratford 126
Royal Alexandra Theatre, Toronto 91, 113
Royal Aquarium, London, England 45
Royal Lyceum Theatre, Toronto 10, 114
Royal Olympic Hall, Quebec 11
Royal Ontario Museum, Toronto 127
Royal Opera House, Toronto 10
Royal Winnipeg Ballet 74
Russell, John A. 19
Ryerson Polytechnical Institute, Toronto
  Department of Theatre 64

Sadler's Wells Theatre, London, England 16, 42
Saidye Bronfman Centre Theatre, Montreal 97
Saint John Opera House 8
Saint John Theatre 8, 44
St. Lawrence Centre for the Arts, Toronto 92
Salle Jacques Cartier, Quebec 11
Sanquirico, Alessandro 115
Saskatchewan. Archives Board, Regina 14
Saskatchewan Drama League 14
Saskatchewan Guild of Drama Adjudicators 14
Saskatoon. Local History Department 124
Saskatoon Public Library 121
Savoy Theatre, Hamilton 109
Schouwburg, Amsterdam 115
Schubert Club, Ottawa 2
Scores 38, 94, 112, 132
Scott, Thomas 116
Scripts *see* Film scripts; Play scripts; Radio scripts; Television scripts
Séminaire de Québec, Quebec 53
  Archives 53
Sénécal, papiers *see* Papiers Sénécal
Set designs *see* Stage designs
Shadow plays *see* Puppetry collections
Shakespeare Club, London 110
Shakespeare collections 1, 17, 27, 29, 44, 89, 104, 113, 144
Shaw, Alvin J. 2
Shaw, George Bernard 18
Shaw, Ralph [85]
Shaw Festival, Niagara-on-the-Lake 87
Simon Fraser University, Burnaby [80]
  Centre for Communications and the Arts 57
  University Archives 57
Small, Ambrose 26
Spanish drama collections 29, 31, 33
Sparks, Ned 116
Spring Festival, Guelph *see* Guelph Spring Festival
Staatsoper, Vienna 16
Stage designs 89, 115, 125, 126, 145, [82]
Starke, Sally 128
Stearn, Rosalynde Osborne 43, 73
Stone, Edgar 2
Stratford Festival, Stratford 41, 89, 126, 145, [89]
Stratford-upon-Avon Players, Stratford, England 5, 113
Studio Lab Theatre Foundation, Toronto 93
Summers, George 109, 116
Summers Mountain Park Theatre, Hamilton 109

Tara Hall, Quebec 11
Taverner Company 116
Television scripts 13, 25, 50, 54, 135 *see also* Film scripts; Play scripts, Radio scripts

Temple Theatre, Hamilton 109
Theater an der Wien, Vienna 16
Theater Museum, Munich [76]
Le Théâtre Arlequin, Montreal 13
Theatre Arts Guild, Halifax 9, 22
Theatre Calgary 3, 79
Le Théâtre canadien-français, Montreal 50
Le Théâtre-Club, Montreal 50
Le Théâtre Champlain, Quebec 11
Theatre Collection, Library and Museum of the Performing Arts at Lincoln Center, New York [77]
Theatre companies 79-103, [81-83]
Le Théâtre de l'Egrégore, Montreal 50
Le Théâtre de l'Estoc, Montreal 13, 51
Le Théâtre de Quat'Sous, Montreal 51
Le Théâtre des Nouveautés, Montreal 13, 45
Le Théâtre du Nouveau Monde, Montreal 13, 50, 98, 128
Le Théâtre du Rideau Vert, Montreal 50, 51, 63, 99, 128
Le Théâtre Gèsu, Montreal 50
Le Théâtre Imperial, Quebec 11
Le Théâtre National, Montreal 13
Le Théâtre National, Quebec 11
Le Théâtre Orpheum, Montreal 13
Le Théâtre populaire de Québec 11, 51
Theatre posters *see* Poster collections
Le Théâtre Princesse, Quebec 11
Theatre Royal, Barkerville 5
Theatre Royal, Montreal 13, 45, 46, 114, 141
Theatre Royal, Quebec 11
Theatre Royal, Victoria 5
Le Théâtre St. Louis, Quebec 11
Le Théâtre Stella, Montreal 50
Theatre under the Stars, Vancouver 106
Thistle Rink, Edmonton 4
Tinsel pictures 43, 142
Todd, Rosanna Seaborn 128
Toneelmuseum, Amsterdam [76]
Toronto Central Library *see* Metropolitan Toronto Central Library
Toronto Children's Players 116
Toronto Film Society 148
Toronto Masquers 2
Toronto Opera House 10
Toronto Public Libraries 117
Toronto Workshop Productions 25, 94
Totem Theatre, Vancouver 82
Toy theatres *see* Juvenile drama collections
Trinity Players, Montreal 128

Université de Montréal 50-52, [80]
  La Bibliothèque des sciences humaines et sociales 50
  La Bibliothèque générale 50
  Centre audio-visuel 51

  Centre de documentation des lettres canadiennes-françaises 50
  Collège Jean-de-Brébeuf 52
University Alumnae Dramatic Club, Toronto 2, 103
University libraries *see* Libraries, University, also names of individual universities
University of Alberta, Edmonton
  Alberta Folklore and Local History Collection 16
  Cameron Library 16
  Drama Department 56
University of British Columbia, Vancouver [80]
  Department of Theatre 58
  Extension Department 17
  Main Library 17
    Archives 17
University of Calgary
  Banff School of Fine Arts 69
  Department of Drama 55
  Library 15
University of Guelph
  McLaughlin Library 24, 89
University of Manitoba, Winnipeg
  Elizabeth Dafoe Library 19
  University Archives 19
University of New Brunswick, Fredericton
  Harriet Irving Library 20
    Archives and Special Collections 20
University of Ottawa
  Le Centre de recherches en civilisation canadienne-française 63
  Le Département des lettres françaises 63
  Department of Fine Arts 63
University of Prince Edward Island, Charlottetown
  Kelley Memorial Library 42, 95
University of Saskatchewan, Regina
  Drama Department 67
University of Saskatchewan, Saskatoon
  Drama Department 68, 124
  Murray Memorial Library 54
University of Toronto 29-39, [80]
  Faculty of Music. Edward Johnson Music Library 38
  Faculty of Music. Opera Department 38
  Graduate Centre for the Study of Drama 65
  Hart House Theatre 37
  Library 29-37
    University Archives 37
  Massey College 39
  Royal Ontario Museum 127
University of Victoria [80]
  McPherson Library 18
  Theatre Department 59, [81]
University of Waterloo
  Dana Porter Arts Library 41

University of Western Ontario, London
  D.B. Weldon Library 27
  Regional History Department 28
University of Windsor
  School of Dramatic Art 66
University theatre departments 55-68, [80-81]

Vancouver. City Archives 123
Vancouver International Festival 17, 106
Vancouver Little Theatre 106
Vancouver Opera Association 77, 106
Vancouver Opera House 106, 123
Vancouver Playhouse *see* Playhouse Theatre Company, Vancouver
Vancouver Public Library 106, [80]
Variétés Club, Quebec 11
Victoria and Albert Museum, London, England [75]
Victoria Little Theatre, Victoria 5
Victoria Opera House, Victoria 5
Victoria Players Guild, Victoria 5
Victoria Public Library *see* Greater Victoria Public Library
Victoria Theatre, Victoria 5
Vienna playbills, University of Alberta 16
Viger, Jacques 53
Volkoff, Boris 113

Wagner, Richard 15
Walker Theatre, Winnipeg 16, 115, [88]
Waters, James 36
Wilhelm, C. 116
Wills, W.H. 44
Windsor Public Library 118
Windsor Theatre Guild 2
Winnipeg Ballet *see* Royal Winnipeg Ballet
Winnipeg Community Players *see* Community Players, Winnipeg
Winnipeg Literary and Dramatic Association 6
Winnipeg Little Theatre 2
Winnipeg Opera House 6
Winnipeg Operatic Society 6
Winnipeg Players Guild 6
Winnipeg Public Library 108
Winnipeg Stock Company 6
Winter, Jack 25
Workshop 14, Calgary 3

Yeats, Jack 18
Yeats Memorial Collection, University of Victoria 18
York University, Toronto [80], [89]
  Faculty of Fine Arts 40
  Scott Library 40
Young, Roly 113